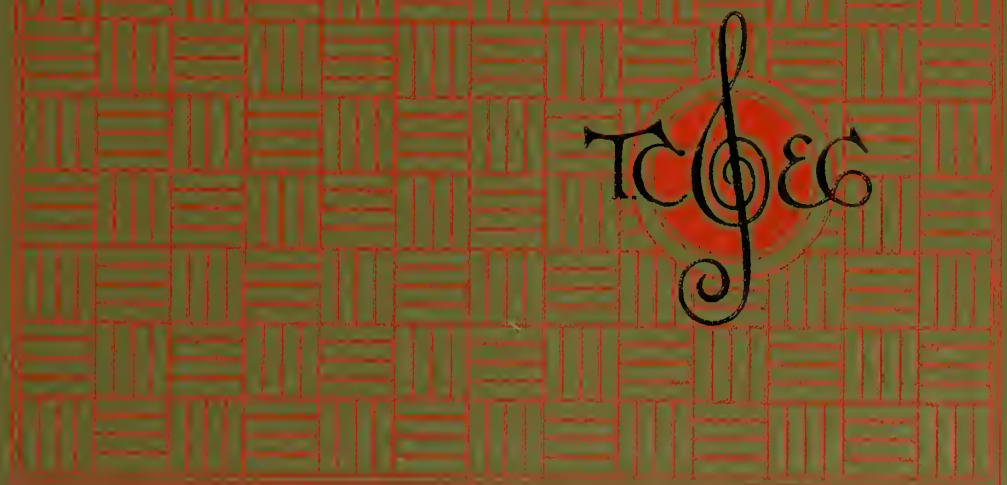
The Musical Educator

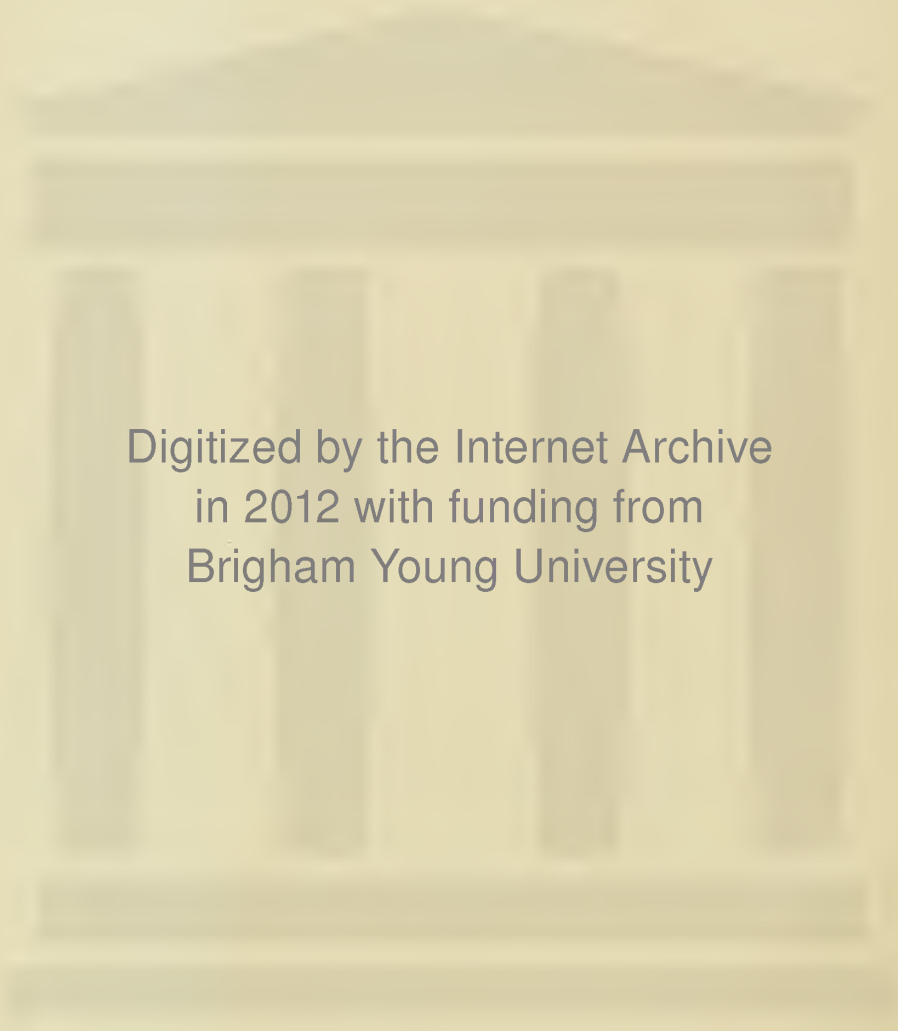
MS



LIBRARY
Brigham Young University

Gift of
J.J. Keeler

Geo. E. Inshaw.



Digitized by the Internet Archive
in 2012 with funding from
Brigham Young University

http://archive.org/details/musicaleducatorl02grei

MOZART

HANDEL

MENDELSSOHN

BALFE

MEYERBEER

Great Musicians

PLATE IV

F. JENKINS HELIO. PARIS

MT
6
.M5
1915
Vol. 2

THE MUSICAL EDUCATOR

A LIBRARY OF MUSICAL INSTRUCTION
BY EMINENT SPECIALISTS

EDITED BY

JOHN GREIG, M.A., Mus. Doc.

IN FIVE VOLUMES

VOLUME THE SECOND

EDINBURGH
T. C. & E. C. JACK, GRANGE PUBLISHING WORKS

Printed by Ballantyne, Hanson & Co
At the Ballantyne Press

HAROLD B. LEE LIBRARY
BRIGHAM YOUNG UNIVERSITY
PROVO, UT

CONTENTS

PAGE

THE PIANOFORTE. By William Townsend, A.R.A.M. (*To be continued*). 1

SINGING, SIGHT-SINGING, AND VOICE PRODUCTION. By James Sneddon, Mus. Bac. (*To be continued*) 23

THE VIOLIN. By W. Daly. (*To be continued*) 43

THE HARMONIUM AND AMERICAN ORGAN. By J. C. Grieve, F.E.I.S. (*To be continued*) 62

THE ORGAN. By James S. Anderson, Mus. Bac. (*To be continued*) . . 72

THE ORCHESTRA. By F. Laubach. (*To be continued*) 82

HARMONY. By John Robertson, Mus. Bac. (*To be continued*) . . . 107

COUNTERPOINT. By John Robertson, Mus. Bac. (*To be continued*) . 131

MUSICAL FORMS. By J. C. Grieve, F.E.I.S. (*To be continued*). . . 143

COMPOSITION. By J. C. Grieve, F.E.I.S. (*To be continued*) . . . 155

MUSICAL ANALYSIS. By J. C. Grieve, F.E.I.S. (*To be continued*) . . 170

CHOIR-TRAINING AND CONDUCTING. By Henry Hartley and John Hartley. (*To be continued*) 185

HISTORY OF MUSIC. By W. Daly, Junr. (*To be continued*) . . . 200

LIST OF PORTRAITS

Frontispiece—MENDELSSOHN, MOZART, HANDEL, BALFE, MEYERBEER.

Plate V.—PURCELL, STERNDALE BENNETT, JENNY LIND, JULIUS BENEDICT, J. L. HATTON . . . *Facing page* 64

„ VI.—C. SANTLEY, A. FOLI, EDWARD LLOYD, ANDREW BLACK, BARTON M'GUCKIN . . „ „ 144

CHART exhibiting the Relative Compass of the Instruments of the Orchestra. By F. Laubach . „ „ 88

THE MUSICAL EDUCATOR.

THE PIANOFORTE.

By WILLIAM TOWNSEND, A.R.A.M.

(*CONTINUED*).

CHAPTER VI.

SCALE-PLAYING.

PRELIMINARY EXERCISES.

61. Scale-practice introduces into piano technique the element of sideward or lateral motion of arm and hand. This new movement is based upon the sideward motion of the thumb, on the perfection of which good scale-playing chiefly depends.

In the previous exercises all motion has been vertical. In the following ones, the vertical motions of the first, second, and third fingers are combined with lateral as well as vertical motion of the thumb.

For the cultivation of the thumb's action in scale-playing it is necessary to begin with its sideward motions only, excluding its downward motion—its direct action on the key—until the power of moving sideways *without bending at the nail-joint* has been acquired. Let the student devote careful attention to this point, viz., that the thumb must move at the joint nearest the wrist, and not at that nearest the nail: in other words, that the two bones of the thumb must be kept in a straight line.

62. FIRST STAGE.—The best preliminary exercise for cultivating this restriction of the thumb's action is the following one:—The hand being in the usual position, with the fingers touching the surface of five contiguous white keys without putting them down, the first motions are made by the thumb's passing along to the key on which the first finger is resting. Thus, if the fingers of the right hand are on C, D, E, F, G, the thumb will have to move sideways on to D, *without putting it down*, and back again to C. This it must do in constant contact with the key, in order that it may move in the same plane. Let the motion be done rhythmically. Count slowly "One—and—Two—and," letting the thumb move from the one key to the other at the numbers, and rest on the key at the "ands." The thumb must not jerk along from key to key, but must be moved slowly and gently. The first, second, third, and fourth fingers during the thumb's action must remain perfectly still and loose, resting on the surface of the keys at

their high level. Neither the knuckles nor the wrist may rise or fall, and the arm must be kept unconstrained.

63. This initial motion must be gradually extended. Let the thumb now pass one step further, viz., to the key on which the second finger is resting. Count slowly "One—and—Two —and—Three—and—Four—and," the thumb moving to D at "one," to E at "two," back to D at "three," and back to C at "four." Execute all the motions *slowly*.

64. Extend the thumb's action in the same manner to F, and afterwards to G. The latter may be found impossible to reach with a straight thumb unless the wrist is turned slightly sideways and outwards, and kept so during the exercise. The level of the wrist must not be altered. *All the preceding exercises are to be done without sound.*

65. Corresponding exercises for the passing of the hand sideways over the thumb, must also be studied. The nature of a "scale" being either to ascend or descend, sideward motion of the fore-arm becomes necessary, and the thumb may now be regarded as a centre on which the hand has to move.

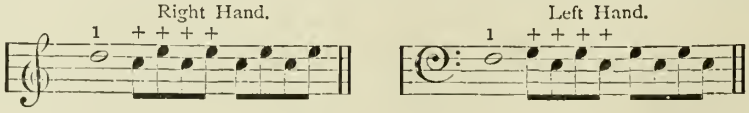
Place the hand posed as before, over C, D, E, F, and G, the fingers resting on the keys at their high level. Keep the thumb on C without pressing it down, and slowly move the hand sideways over the thumb until the first, second, third, and fourth fingers rest on B, C, D, and E respectively. Both the thumb and the second finger are now on C, the thumb to be kept *quite straight*. During the sideward motion of the hand, the finger-tips must be always at the same level (viz., on the surface of the keys at their high level), and at the same distance from each other. Thus, when the right hand—placed on C, D, E, F, and G—begins moving over the thumb, which stays on C, the second, third, and fourth fingers must be on D, E, and F, when the first has reached C, and on C, D, and E, when the first has reached B. Move the hand slowly back across the thumb to its original position.

As the fore-arm has to act in unison with the motion of the hand, the wrist must be as much as possible kept from *twisting*. Let the eye imagine a line to be drawn across the back of the hand from the knuckle of the first finger to that of the fourth. If this imaginary line be kept parallel with that of the edge of the keys, the wrist will then be kept from twisting.

66. Extensions of this exercise, corresponding to those recommended for the thumb, will carry the first finger across the thumb, first to A, and afterwards to G. In this latter, it will be found extremely difficult to prevent the wrist from twisting slightly. The preceding crossing-over exercises are to be done *without sound*, and neither the level of the knuckles, nor that of the wrist, may be depressed or raised during the motion.

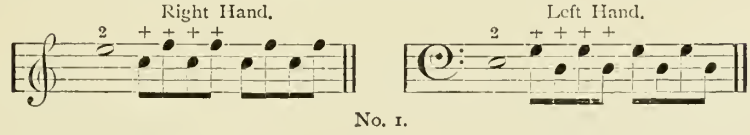
67. Second Stage.—A second stage of development in scale-practice is arrived at by means of exercises containing a note held down by one of the fingers, or by the thumb. This "held" note represents that note in any scale which immediately precedes the thumb-note, in the right hand ascending, or in the left descending. It also represents in any scale the thumb-note itself, in the right hand descending, or in the left hand ascending.

Repeat exercise 1 of the first stage (paragraph 62), *holding down* D with the first finger, and moving the thumb under it to the note E, on which the second finger is resting.



The notes over which the + for the thumb is printed *are not to be sounded;* the keys must remain at their high level, and are to be merely touched by the thumb—its vertical action, or that by which it pushes down a key, being as yet not made use of. The thumb, in its passage to E, and back again to C, has to cross, from the high level of C and E, over the note D at its low level. This it must do steadily, preserving always its *straight* attitude while moving. The "held" note need not be re-struck at the repeat of the exercise.

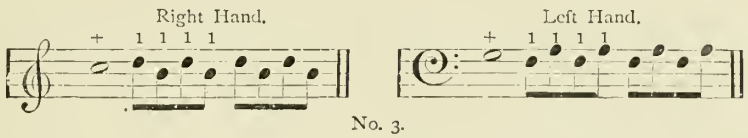
68. Extend the thumb-action one note farther, viz., to F (No. 1) and afterwards to G (No. 2). In all the exercises of this stage the semibreves are to be *held down.*



No. 1.

No. 2.

69. Exercises for the crossing of the hand over the thumb are made in the same manner as those mentioned in paragraph 65, with this exception, that the thumb has now to keep its note down at the low level (No. 3). The crossing of the first finger from the high level of D, to that of B, over the note C, must be executed steadily. When this crossing has been made, the *second* finger will find itself over C. But this note is being held at its low level by the thumb. The second finger therefore must drop to that level, and this it will easily



No. 3.

accomplish if it has received sufficient training from the Independence exercises. In making the crossing back again, the second finger must be lifted quickly and lightly from C to the high level of the other keys.

70. Extend this action by carrying the hand over the thumb, so that the first finger may reach A (No. 4); and for a farther extension, carry the first finger over to G (No. 5).

No. 4.

No. 5.

71. Third Stage.—The third stage includes the *vertical* action of the thumb, as well as its lateral action. In the exercises in paragraph 52, its vertical or down-pushing action was done on a key, a straight line along which made one straight line with that of the thumb. In the following exercises, some of its vertical actions are made similarly to those in the exercises above-mentioned, while others are done on keys whose lines make obtuse angles with the line of the thumb.

72. In the following exercise (No. 6) the thumb, on pushing down the note E, will be found to roll over slightly, thereby causing a small part of the nail to touch the key; and it will be noticed that the further under the hand the thumb is carried, the more it will roll

over, if the back of the hand, the wrist, and the arm be kept motionless. This latter condition must be strictly complied with.

No. 6.

73. The exercises of this stage are to be done without any "held" note; but those notes over which the + for the thumb is printed have all to be *sounded.* Thus, a use is made for the first time of the thumb's vertical, combined with its lateral action.

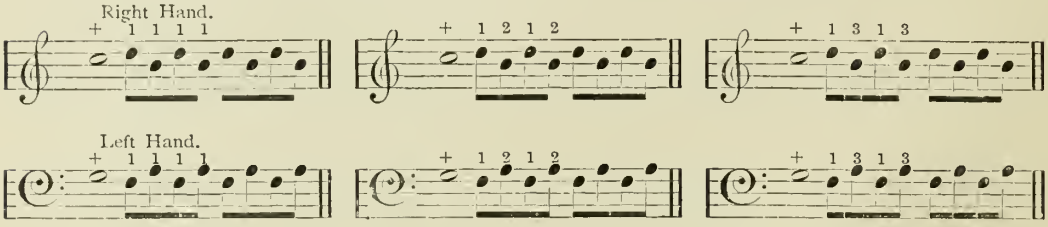
The exercise to be studied first is the following one (No. 7). It differs from that described in paragraph 63 in one particular, viz., that here the thumb has to *sound* its note.

No. 7.

The first, second, third, and fourth fingers are to rest on D, E, F, and G, at their high level. When the thumb pushes down the note E on which the *second* finger is resting, the latter must, in contact with its key, drop to the low level to which that key is pushed down by the thumb. Both the thumb and the second finger descend at the same moment—the former active, the latter passive. When the thumb rises, the key, in ascending, will push the second finger up with it, if the latter has received adequate training from the Independence exercises.

The extensions of the above exercise are:—

74. The crossing-over exercises necessary for this stage are the following:—



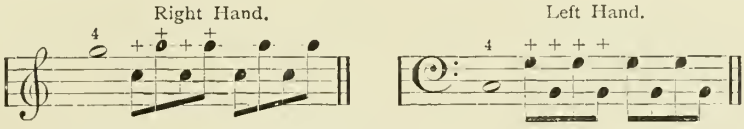
The semibreves—C for the right hand, and G for the left—are not to be held down by the thumb, although the notes on either side are to be sounded. The thumb has merely to rest on the key at its high level. When the first finger crosses over the thumb, and pushes down the note B, the thumb (on C) must still preserve its straight attitude, *i.e.*, must not bend at the nail-joint, and must not press in the least degree on its key, so as to make the latter move or quiver. While the above exercises are being studied, the directions given, at the end of paragraph 65, for the management of the wrist must be carefully followed: as also those given in the same paragraph, for the management of the finger-tips, while they are crossing over the thumb.

75. Fourth Stage.—The fourth stage includes both "held" notes, and notes which are sounded, and the exercises for it are the same as those given in paragraphs 67 and 68. The

semibreves must be held down, and the notes over which the + for the thumb is marked have now to be *sounded*.

In every *legato* scale, the turn-under of the thumb, and the cross-over of the hand, take place while some note is being held down—in the former case by one of the fingers, in the latter by the thumb. The exercises for this stage contain work of this nature.

The extension of the thumb beyond the fourth finger may be here attempted—



76. The crossing-over exercises for this stage are the following—the semibreves being held down, and the quavers sounded :—

The directions given in paragraph 69 for the dropping of the finger which happens to be over the "held" note to that note's level, must be carefully followed by the student while practising these exercises.

77. Fifth Stage.—The fifth and last stage has for its object the cultivation of the thumb's sideward motion, *simultaneously* with the reiterated action of one of the fingers. It also cultivates the passing of the hand over the thumb, while the latter is employing its vertical action.

Ex. 1.—Pose the hand on C, D, E, F, G, and let the first finger play—

counting slowly—"One—and—Two—and—Three—and." The thumb while executing its

movements must do so always on the surface of the keys, without bending at the nail-joint, and without making any sound. The thumb's motion must be made swiftly, but without causing stiffness in any part of the hand.

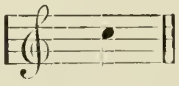
At "one," let the first finger push down its key, and *simultaneously* with that action, let the thumb pass swiftly from C to E, and pause there at the high level.

At "two," let the thumb pass swiftly back again to C, the first finger being still held down.

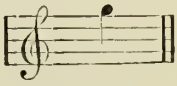
At "three," let the first finger rise, and remain on the surface of its key until the "one" of the next repeat is counted.

The exercises for the left hand in this fifth stage are made on the notes (No. 8), the G of

No. 8



No. 9.



No. 10.

the bass clef corresponding to the C (No. 9) of the treble, and the C of the bass clef to the G (No. 10) of the treble; motion upward in the right hand corresponding to motion downward in the left. { R. H. C, D, E, F, G. / L. H. G, F, E, D, C.

Ex. 2 and 3.—For a farther extension of the thumb's action, repeat the exercise, substituting the *second* finger for the first, and passing the thumb on to the note lying one beyond the second finger. Extend still farther, using the *third* finger instead of the second.

78. The above three exercises are for the passing of the thumb under the hand while a note is being pushed down by the finger. A similar number may be used for the passing of the thumb back again while a note is being pushed down.

Ex. 1.—Pose the hand on C, D, E, F, G, (No. 11) (surface of keys), and then pass the thumb under till it rests (along with the second finger) on E. Count slowly, as before.

At "one," let the *first* finger push down its key—D, and *simultaneously* with that action, pass the thumb swiftly from E to C, and pause there at the high level, the first finger being held down.

At "two," let the thumb pass swiftly back again to E, the first finger being still held down.

No. 11.

No. 12.

No. 13.

At "three," let the first finger rise, and remain on the surface of its key till the "one" of the next repeat is counted.

Ex. 2 and 3.—For a farther extension of the thumb's action, repeat the exercise, substituting for the first finger the *second*—reiterating E—and placing the thumb on F before beginning the exercise. Extend still farther, using the *third* finger instead of the second, and placing the thumb on G (No. 12) before beginning the exercise.

79. Corresponding studies for the passing of the hand over the thumb, *simultaneously* with the latter's acting vertically, must be made.

Ex. 1.—Pose the hand on C, D, E, F, G, (No. 13), the fingers being at the high level of the keys. Count slowly, as before.

At "one," let the thumb push its key down, and *at the same instant* let the hand move sideways across the thumb so far that the first, second, third, and fourth fingers shall rest on B, C, D, E, the second finger dropping to the low level at which C is being held by the thumb.

At "two," pass the fingers swiftly back to their first position, C being still held down by the thumb.

At "three," let the thumb rise, and remain on the surface of the key till the "one" of the next repeat is counted.

Ex. 2 and 3.—Extend this exercise by passing the *second* finger over the thumb till it rests on B; and for a still farther extension, let the *third* finger be substituted for the second.

80. The following are the exercises for the passing of the hand back again over the thumb, while the latter is acting vertically.

Ex. 1.—Pose the hand on C, D, E, F, G, (No. 14), and then pass the thumb under the *first* finger till it rests (along with the second finger) on E. Count slowly, as before.

No. 14. No. 15. No. 16. No. 17.

At "one," let the thumb push down its key (E), and *simultaneously* with that action, let the fingers pass swiftly from their position on (No. 15) along to (No. 16), and pause there, the thumb being held down.

At "two," pass the fingers swiftly back again to their former place (No. 17), the thumb being still held down, and the second finger being allowed to drop to the level at which E is held.

At "three," let the thumb rise, and remain on the surface of its key (E) till the "one" of the next repeat is counted. When the thumb rises, its key will push the second finger up, if the latter is lying on it lightly enough.

Ex. 2.—For an extension of this exercise, substitute the *second* finger for the first. With the fingers posed as before, place the thumb underneath the hand on F (the key on which the third finger is resting) and with this as a reiterating note for the thumb, change from the one finger-position to the other, viz.: from No. 18 to No. 18-A.

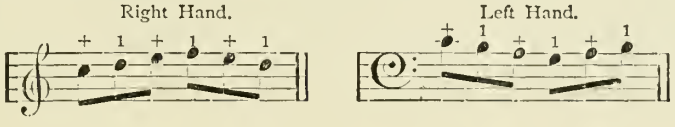
No. 18. No. 18-A.

Ex. 3.—Extend farther, using the *third* finger. In this last exercise, the thumb has to reiterate on G (No. 19), while the fingers are passing from the one position to the other, viz.: from No. 20 to No. 20-A.

No. 19. No. 20. No. 20-A.

The directions given in paragraph 65 for the management of the wrist must be closely followed while the exercises of paragraphs 79 and 80 are being studied.

81. The most rudimentary form of a SCALE is contained in the following exercise:—



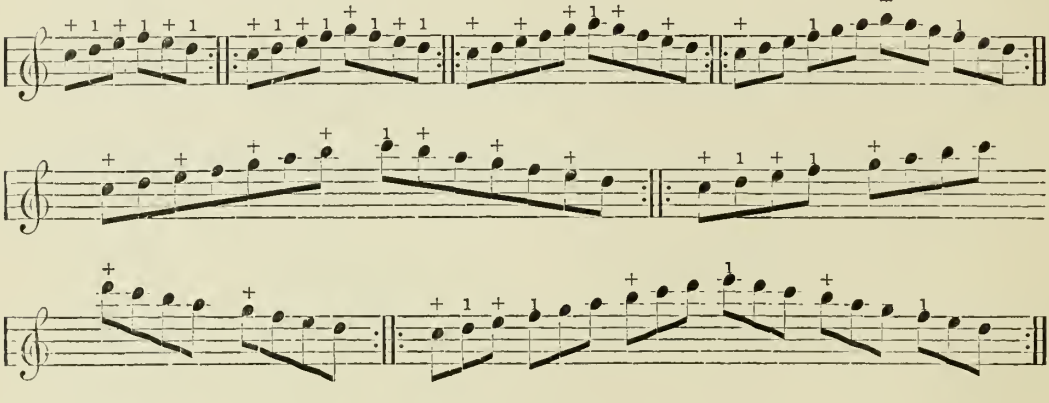
It includes the passing of the thumb under the finger, and the moving of the hand and arm along sideways over the thumb, both of these motions being used in their most restricted form. In practising the above exercise, let the student take care that his wrist does not *twist* (in other words, that the line of the fingers with that of the keys on which they are placed, makes one straight line), that his second, third, and fourth fingers are kept always touching the keys, and that the finger-tips remain always at an equal distance from each other. During the elementary stages of scale-playing let him concentrate his attention on the following points: perfect shape of hand, slow speed, full round tone (not necessarily *loud* tone), and the greatest possible amount of ease.

The following exercises are as yet not to be transposed, and are to be extended in both

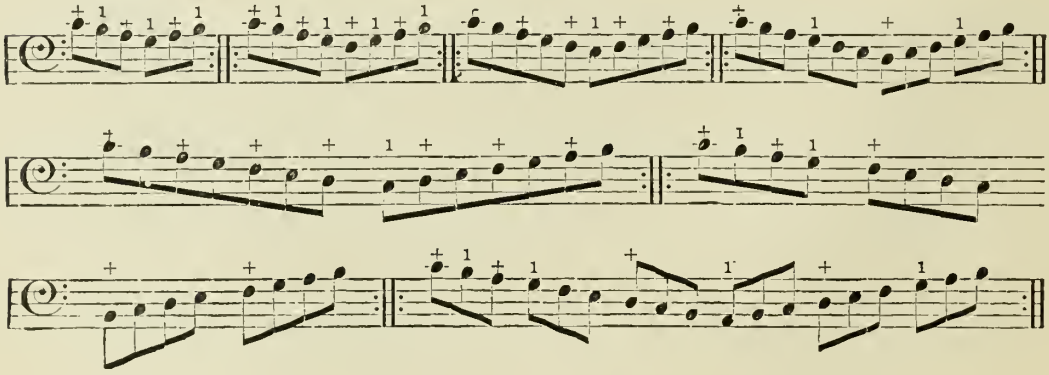
No. 21. No. 22.

directions along the key board: that is, the right hand may go below C (No. 21) as well as up to the highest octave, and the left hand may go above middle C (No. 22) as well as down to the lowest notes of the piano. In these extensions will be found excellent training for the management of the wrist.

Right Hand.



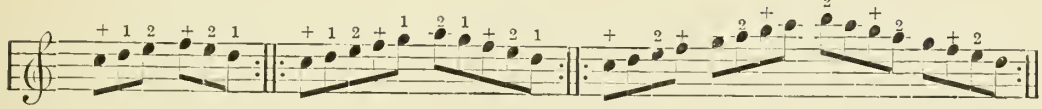
Left Hand.



The above scales make use of the thumb-action described in Exercise 1, of paragraphs 77, 78, 79, and 80.

The following scales make use of the extension of the thumb described in Exercise 2, of the same paragraphs :—

Right Hand.

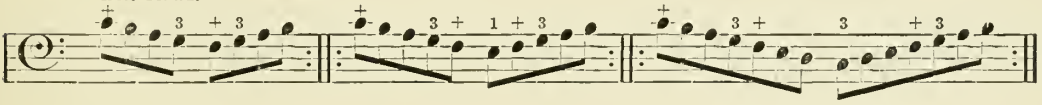


Left Hand.

The following scales make use of the extension of the thumb described in Exercise 3, of paragraphs 77, 78, 79, and 80 :—

Right Hand.

Left Hand.



CHAPTER VII.

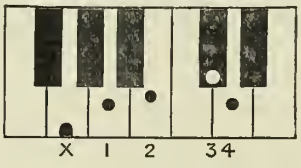
THE SCALE.

82. The student, having made himself acquainted with all the motions of finger, hand, and arm, used in playing the scale of C major, must now turn his attention to the several modifications of those motions which the introduction of black keys necessitates. Of these modifications there are two classes, one being common to both the major and the minor "mode" of the scale, the other belonging only to the minor mode, and that only in its harmonic form. In the first of these two classes, the modification is one of distance between the front of the key, and the spot on the key occupied by the finger-tip; in the second class, in addition to the modification already mentioned, there is, also, one of distance between certain finger-tips, owing to increased widening at the knuckles.

83. In the major scale—as well as in the melodic form of the minor scale—the greatest interval between any neighbouring two of its degrees is that of the major second—*a tone.* In the harmonic form of the minor scale, there occurs, between the sixth and seventh degrees, the interval of the augmented second—*a tone and a half.* This interval necessitates a stretch between two neighbouring finger-tips, greater than any that has hitherto been met with. The following diagrams, showing modified positions of the finger-tips needed for different scales, illustrate the two classes mentioned above:—

CLASS I.

D MAJOR.



No. 1.

E MAJOR.

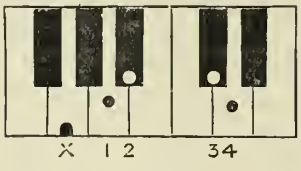
No. 2.

In Nos. 1 and 2 it will be seen that the greatest distance between any two neighbouring finger-tips, is that of a tone.

In Nos. 3 and 4, the interval of the augmented second lies between the second and third fingers.

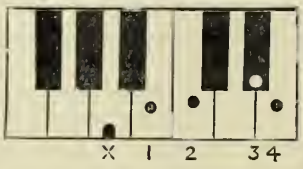
CLASS II.

D MINOR (harmonic).



No. 3.

E MINOR (harmonic).



No. 4.

Let the student compare the positions of the fingers needed for the upper half of the following scales :—

84. In selecting for the finger-tip a place on any *white* key which has a black key for the next degree of the scale—as, for example, the B or the D in the following group—

choice should be made of the *broad* part of the key, rather than of its narrow part. The nearer to the front of the key the finger is placed, the less the weight of the key is felt ; and the more the fingers can be kept from getting in among the black keys while the scale is being played, the less chance have they of meeting with any obstruction in their passage up and down the key-board. Therefore it is that, in the first of the diagrams in paragraph 83, the second finger is placed not so far forward as the third. If it had been posed proportionately to its length, it would have been placed further forward than its shorter neighbour the third, and consequently, on the *narrow* part of the key. But this would have brought the *first* finger also in among the black keys (between G♯ and B♭), thereby endangering its certainty of attack, and increasing the weight felt by the fingers.

85. As a preparation for this posing of the fingers *disproportionately* to their length, the student may practise the following exercises, in which the second finger must, in every case, be kept from going in among the black keys :—

They must be studied in four different ways—

1st. With the fingers used for the semibreves merely resting on the surface of the keys, the latter being at their high level.

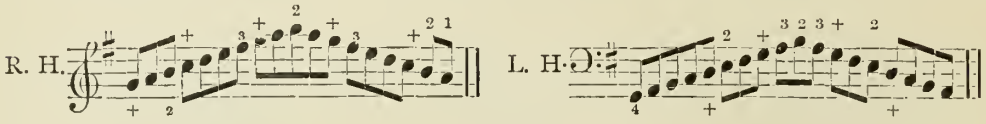
2nd. With the upper semibreve at low level, and the lower one at high level.

3rd. With the lower semibreve at low level, and the upper one at high level.

4th. With both semibreves held at the low level of the keys.

The finger playing the crotchets must be stretched forward, and withdrawn, alternately; and this action must be done without causing motion in any of the other fingers. Those not engaged with the semibreves must rest on the surface of the keys, the latter at their high level. The holding down of the semibreves must not be allowed to cause any stiffness in the hand.

This stretching forward and withdrawing of the finger comes into play in such passages as the following:—



86. The method of turning-under, and crossing-over, used for a scale, or for any part of a scale having no black keys, has been explained in the previous chapter. But the number of scales and parts of scales which have no black keys is very small when compared with the number of those which have. This will be evident from the following considerations.

No major scale entirely resembles any other major scale *in its groupings of black and white keys.*

No major scale entirely resembles in that same respect any minor scale in its harmonic form.

No minor scale in its harmonic form entirely resembles in that same respect any minor scale in its melodic form.

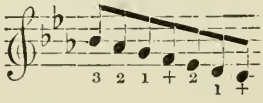
The only cases in which entire "resemblance in grouping" occurs between any two scales, are the following seven:—

E♭	major	and	C minor.
A	,,	,,	F♯ ,,
A♭	,,	,,	F ,,
E	,,	,,	C♯ ,,
B	,,	,,	G♯ ,,
D♭	,,	,,	B♭ ,,
G♭	,,	,,	E♭ ,,

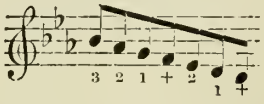
And it is to be noticed that in each of the above pairs the resemblance occurs only when the scales are *descending.*

By the term "resemblance in grouping," is to be understood that entire coincidence of Notes with Fingering which is found in the following pair:—

E ♭ Major.



C Minor (Melodic).



and in all the other six pairs given above. As an example of *non-coincidence*, compare D major with B minor.

D Major.

B Minor.

87. It will be evident that, in the major scales, few groups consisting of only white keys are possible, when it is remembered that, as each new scale appears—proceeding from C major

through the order of sharps to B, or through that of flats to D♭—a new black key is added on; in other words, that the number of *seven* white keys in the scale of C, is gradually reduced to *two* in B and D♭. (Among the minor scales there are to be found several examples in the melodic form containing as many as five black keys, but in its harmonic form no minor scale has more than four.)

88. A study of the following groups of black and white keys will be helpful to the student while practising the Scales. In stretching forward or withdrawing the finger used for the black key, let him do so always at the earliest opportunity; that is, as soon as possible after the thumb has played its note, whether in an ascending or a descending scale. For example: In the first group—

when the thumb (ascending) touches C, the first, second, and third fingers should quickly pose themselves on D, E, and F♯—the third finger being stretched farther forward than the second. And when the first G is played by the thumb, the whole hand should be moved quickly over into position on G, A, B, C, and D (No. 23) previous to its being brought back on the return journey. Similarly, when the thumb (descending) plays the second G, the first, second, and third fingers must quickly take up their position on D, E, and F♯ (No. 24), the second finger being placed not so far forward as the third. The student, in

No. 23.

No. 24.

adapting his hand to the requirements of the following groups, must remember that in each of them there is some detail not to be found in any of the others; and also, that a mastery of the special difficulty contained in any particular group will ensure a more perfect execution of the scale from which that group is derived.

89. Each group must be practised with the same hand at the various "octaves" of the

No. 25.

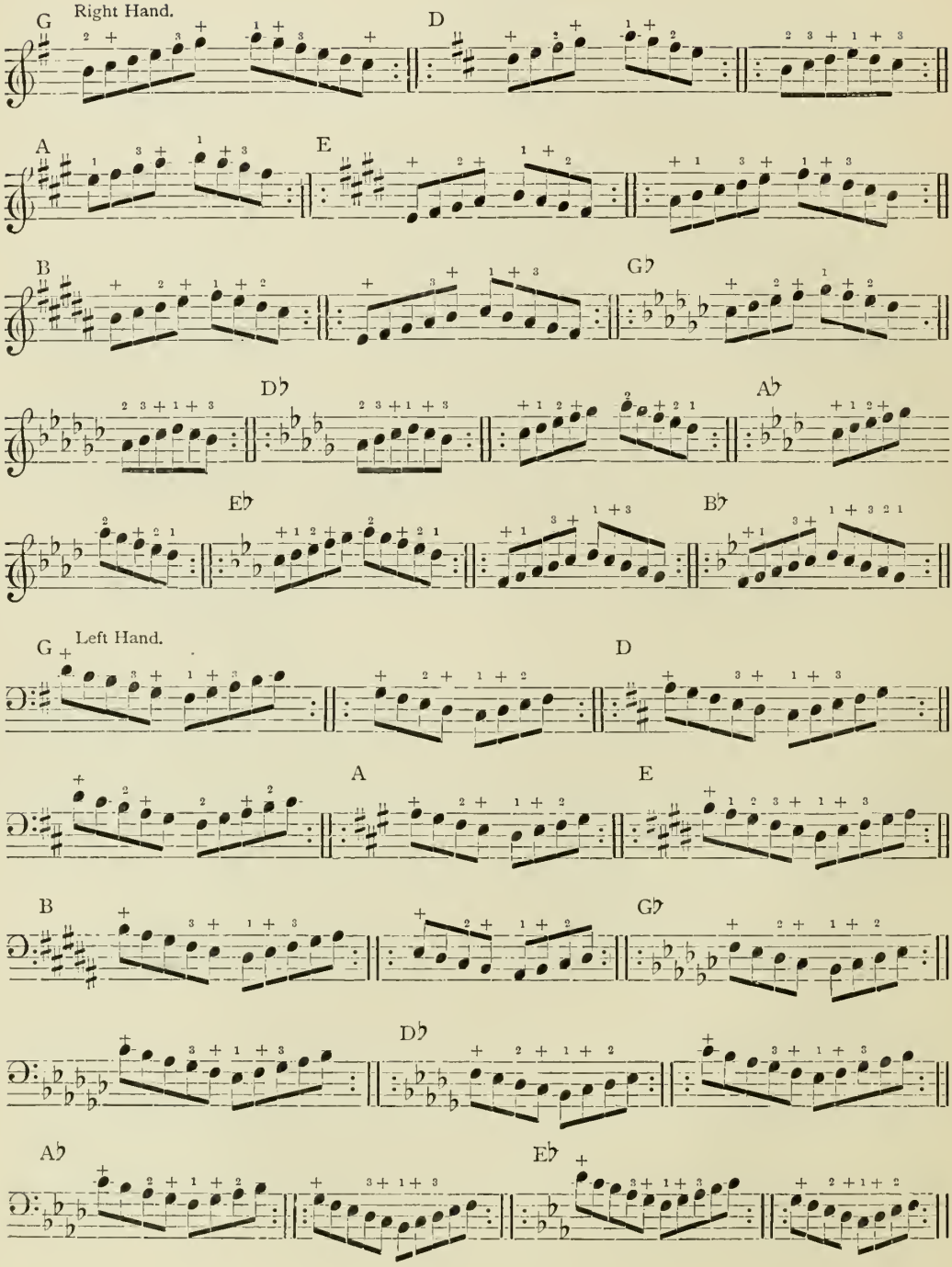
No. 26.

key-board, as, for example, No. 1, when placed an octave higher (No. 25), or two octaves lower (No. 26).

In "transplanting" the groups after this manner, let the player endeavour to alter his position at the key-board *as little as possible;* and while doing so, let him also try to keep that imaginary line drawn across the knuckles (spoken of in the previous chapter), and the line of the front of the keys, parallel with each other. This, while comparatively easy when the hand is engaged at the middle octaves of the key-board, becomes more difficult when the extreme (high or low) octaves are used.

Groupings for Scales.

IN MAJOR KEYS.



IN MINOR KEYS.

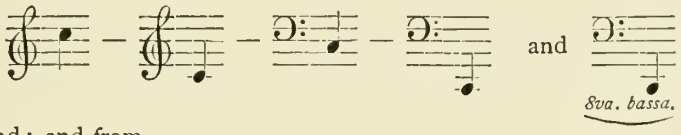
D
A
Left Hand.
E
B
F♯
C♯
G♯
E♭
B♭
F
C
G
D

90. After the above groups have been studied at all parts of the key-board, the Diatonic Scale may be taken up.

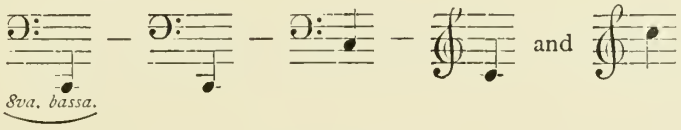
Every scale must be studied—

1. With each hand separately, throughout the entire length of the key-board.

2. Starting from each of the places from which a two-octave scale is possible: thus, in the case of C, from



for the right hand; and from



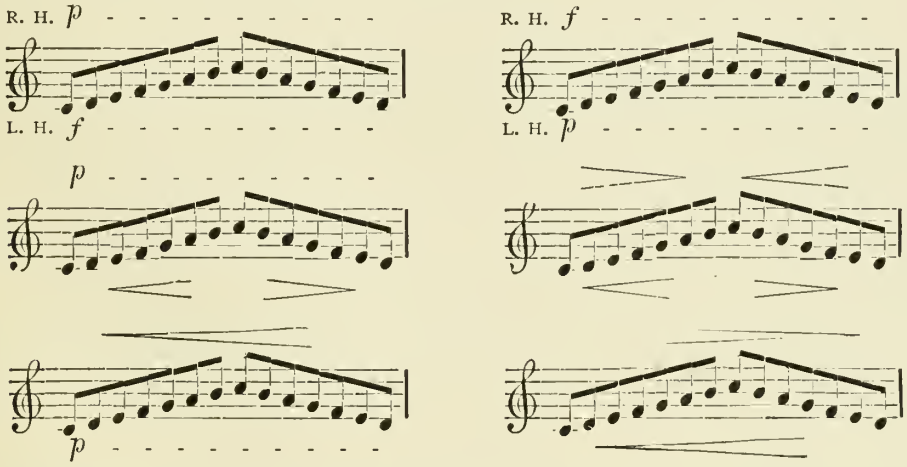
for the left hand.

3. With the right hand ascending, and with the left hand descending, three times as often as with the right hand descending, or with the left hand ascending.

4. With both hands together, at the distance of one, two, three, and four octaves.

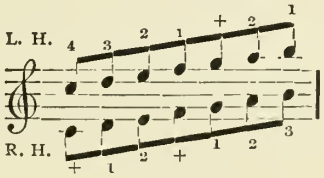
5. With every variety of shading, ranging from tone of all degrees of power (*pp* to *ff*) *similar in both hands*, to tone of all degrees of power, the two hands playing as *dissimilarly* as possible.

A few examples of this *dissimilarity* are here given.



6. Starting from the highest notes of the key-board as often as from the lowest.

7. With the hands crossed, as in the following example :—



Diatonic Scales.

MAJOR MODE.

MINOR MODE.

Harmonic Form.

Melodic Form.

Harmonic Form.

Melodic Form.

HARMONIC FORM.

D

MELODIC FORM.

HARMONIC FORM.

A

MELODIC FORM.

HARMONIC FORM.

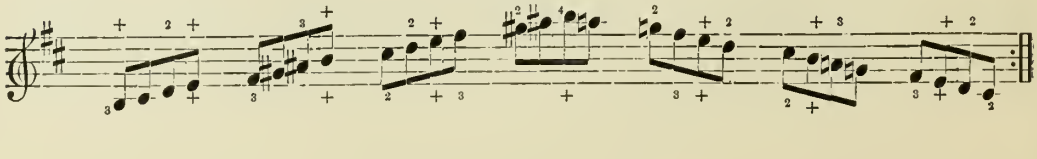
E

MELODIC FORM.

HARMONIC FORM.

B

MELODIC FORM.



HARMONIC FORM.

MELODIC FORM.

HARMONIC FORM.

MELODIC FORM.

HARMONIC FORM.

MELODIC FORM.

HARMONIC FORM.

MELODIC FORM.

HARMONIC FORM.

MELODIC FORM.

HARMONIC FORM.

MELODIC FORM.

[*To be continued.*]

SINGING, SIGHT-SINGING, AND VOICE PRODUCTION.

By JAMES SNEDDON, Mus. Bac. Cantab.

(*CONTINUED.*)

CHAPTER III.

EFFORT AND ITS REWARD.

The Tones Fah and Lah. Three Major Chords. Exercises with Melodic and Chordal Imitation. Rhythms. Rules for Reading. Solfeggios. Phrasing. "Pitching" Tunes. Octave-marks in Sol-fa. Illustrated Pieces. Pedal Tones, direct and inverted.

35. The late David Kennedy, the Scottish singer,—to give him the title which he was so proud to wear, and which is engraved on his tombstone,—was wont, in his homely, genial way, to compare voice-cultivation with the preparation for planting, the gradual growing, the tending and the reaping, that are associated with the life and work of a husbandman. You prepare the soil; you sow or plant your seed; you wait patiently, tending diligently, while—

"Sunbeams shining, earth combining,
And the summer rain"

all assist in bringing the desired fruits to autumnal maturity, till—

"On every hand
Waves it yellow, rich and mellow,
O'er the land."

No one saw it in the act of growing, yet growing most assuredly it was all the time. So with Art. Improvement must in every case, where permanency of attainment is desired, be very slow; in most cases it will be imperceptible. "Art," says Ruskin, "properly so called, is no recreation; it cannot be learned at spare moments, nor practised when we have nothing else to do. It must be understood, and undertaken seriously, or not at all. To advance it, men's lives must be given,—and to receive it, their hearts. Love of Art is the only true patronage." Therefore, we would add, love your art or leave it; for if, as Sir David Wilkie said in regard to the art of painting, "there are no secrets" connected with music and song, neither, as we have already said, is there any "royal road" to attaining excellence.

36. So much by way of warning: the following for encouragement. The student who has perseveringly gone through the work suggested in the previous chapters, and has successfully encountered the difficulties connected with the exercises therein given, will find that a new power is being developed, and that "fields and pastures new," both of personal pleasure and public usefulness, are opening to the mental vision. To take music on its lowest ground,—it is

no mean thing to be able to give and to receive pleasure from the practice of any art. "Pleasure," said Dr. Johnson long ago, "is a word of dubious import: pleasure is in general dangerous and pernicious to virtue: to be able, therefore, to furnish pleasure that is harmless, pleasure pure and unalloyed, is as great a power as a man can possess." Exalted as this is, we claim that vocal music, when joined to poetry of sterling merit, takes even a higher altitude; for it combines in the most unostentatious, unlooked for, and attractive way, *instruction* with amusement. A noble thought, a beautiful description, a useful maxim, brought home to the heart by means of song, will,—again like the seed spoken of by Kennedy,—take root and be an influence for good while mind and memory last. "Sing me a bairn's sang," said the dying Dr. Guthrie.

37. Attention being always directed to maintaining good position of the body and the tongue, the opening of mouth and throat, and to the proper management and restraint of the breath, voice exercises and the tuning exercise as given in Chap. II., should still occupy a few minutes at the beginning of every lesson or hour for study. The following *kooing* exercise has been found useful. Sing to *koo* as directed in par. 22, Vol. I., p. 72.

EXERCISE 44.

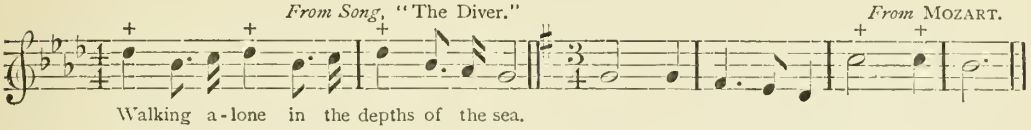
38. With five of the seven sounds of which the ordinary scale consists, the student is now,—it is to be hoped,—fairly familiar. Our present and pleasant duty is to introduce, for purposes of study, the two that remain. A full tone (major 2nd) below *soh* and a semitone above *me*, will be found the subdominant, which, for singing purposes, is called *fah;* and a full tone above *soh*, the submediant, whose singing name is *lah* (Rudiments of Music, Vol. I., p. 11, par. 33). In the tones already known, it was found that each left on the mind, when heard in its scale-relation, a certain effect, or, as we might say, spoke to us in its own particular character, and, with its own distinctive tone of voice, giving an idea of strength, sweetness, boldness, brightness, rest, motion, and the like, according to its position and importance in the scale. The *complete* scale, however, would seem to have been designed to give expression to every mood of mind, and every feeling and emotion of which the human heart is capable. It is thus that a composer, by bringing into prominence this or that note of the scale, is enabled to produce a bold, bright, joyful, peaceful, pleasing melody, or, on the other hand, a composition, sad, solemn, mournful,—as may be required. In the latter class of tunes, *fah* and *lah* are frequently called upon to play very important parts, supplying in this way the necessary dark ground to many a musical picture.

39. To take *fah* first. When placed in a strongly accented part of a measure, it may, when properly preceded and followed, be said to produce an almost wailing effect. When so treated, *fah* is, with perhaps the exception of *te*, the most easily recognised by the ear of any note in the scale. Let the following be sung to figures as directed in par. 18, Vol. I., p. 70:—

MENTAL EFFECT OF FAH SOMEWHAT HIGH IN PITCH.

Before singing the following, first *fill the ear* with the key by means of the tonic chord :—

From Song, "The Diver." *From* MOZART.

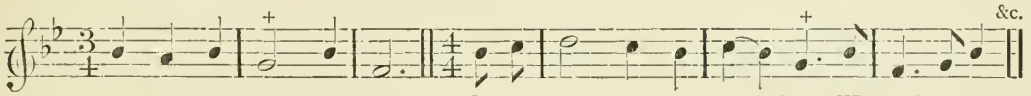


Walking a-lone in the depths of the sea.

KEY A♭. {|f :r .,m |f :r .,m | f :r .,d | t,:-|| KEY G. |d :- :d | t, :-.l, : s, | f :- :f | m :-:-||

There being only a semitone between the subdominant and the note below it (Rudiments of Music, par. 35, p. 11, Vol. I.), the tendency of *fah* when dwelt upon is as naturally downward, as that of *te* is upward; hence its pleading, or, as Mr. Curwen calls it, its "awe inspiring" effect.

40. *Lah*, the sixth of the scale (submediant) has been spoken of as the "sorrowful" or "weeping" tone; and where earnestness, tenderness, longing, yearning are to be expressed, it is often employed to excellent purpose. Note the effect of *lah* in the following :—

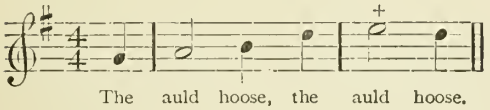


&c.

Oh! the auld hoose, the auld hoose, What tho' the rooms

KEY B♭. {|d :t, :d | l,:- :d | s,:-:- || :d .r | m :- | r :d | r :d | l, :-d | s, :-l,|d ||

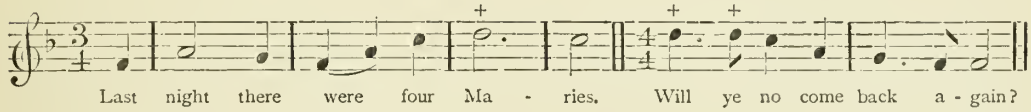
The submediant being a *whole* tone above the dominant (Rudiments of Music, par. 35, p. 11, Vol. I.). *lah* does not so decidedly as *fah* show its desire for upward or downward progression, but its inclination to lean on *soh* may here be felt :—



NOTE.—The keys are purposely varied to prove that these effects belong to *the scale*, not to any particular key.

The auld hoose, the auld hoose.

KEY G. {:d | r :- | m :s | l :- | s ||

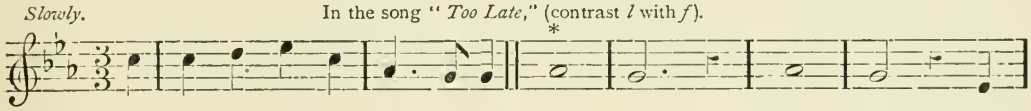


Last night there were four Ma - ries. Will ye no come back a - gain?

KEY F. {:d | m :- :r | d :m :s | l :-:- | s :- || l :-.l | s :m | r :-.d | d - ||

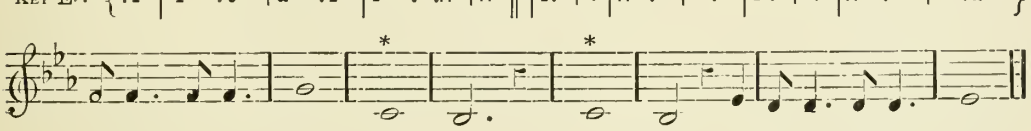
41. The chord relation of *fah* and *lah* being as root to third and third to root (Rudiments of Music, par. 34, p. 11, Vol. I.), they are very frequently associated in melody, when their similarity and yet *dis*-similarity of character may be easily observed, *e.g.*, (establish key as before).

Slowly. In the song "*Too Late*," (contrast *l* with *f*).



So in the last the dread - ful hour. Too late, Too late, ye

KEY E♭. {:l | l :t | d' :l | f :-.m | m || f:-|-:-|m :- |-: | f :-|-:-|m :- | :d }

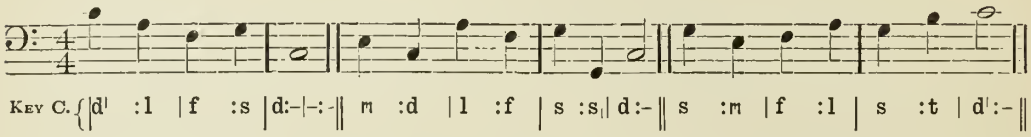


can-not en - ter now, Too late, too late, ye can - not en - ter now.

{|r .r :- | r .r :- | m:-|-:-| l,:-| -:-| s,:- |-: | l,:-|-:-| s, :- | :d | t,. t,:- | t,. t,:- | d:-|-:-||

Fah and *lah*, or *lah* and *fah*, are often seen in consecutive order in the bass or lowest part of the harmony, when the downward tendency of *fah* in general gives place to a seeming inclination for a steady, stately, upward march, *e.g.*—

In bass clef.



From what has been said, and from the examples given, the student will perhaps be induced to cultivate personal habits of observation in connection with this very interesting fact—for such it undoubtedly is—*viz.*, the mental effect of musical tones in the scale.

42. It would be well for the student now to study, or to re-study, carefully what has been said on the diatonic scale in Rudiments of Music, Vol. I., Chap. III., pp. 10 and 11, and which need not be here repeated. As there explained, the key of C being in what may be called its first octave—neither very high nor very low—and so offering the scale at a pitch capable of being performed by most voices, is taken as the standard (sometimes called the *natural*) key. Study it here also as known, (1) by letters, (2) by its scientific names, (3) by its singing or Sol-fa names, and (4) by its names as given by Mr. Curwen for the different "effects" connected with the various tones according to their scale relation—

Letter Names.	Scientific.	Singing or Sol-fa Names.	Mental Effects.
C'	Octave Tonic.	d'	Replicate of the strong tone.
B	Leading Note.	Te	The piercing or sensitive tone.
A	Submediant.	Lah	The sad or weeping tone.
G	Dominant.	Soh	The grand or bright tone.
F	Subdominant.	Fah	The desolate or awe-inspiring tone.
E	Mediant.	Me	The steady or calm tone.
D	Supertonic.	Ray	The rousing or hopeful tone.
C	Tonic.	Doh	The strong or firm tone.

Doh, *me*, and *soh*, collectively considered, are sometimes called the *strong tones* or *pillars* of the scale; the others in their various degrees being *leaning tones*, *te* and *fah*, the one going up and the other coming down, showing most of this tendency.

43. The following exercises are designed to give familiarity with the scale tones, (1) in easy and (2) in more difficult positions or successions. They should be (1) sol-faed, (2) sung to *la*, and (3) sung to various rhythms as directed, par 19. *Melodic Imitation* means that a phrase of melody (generally three or four notes) is taken as a "subject," and imitated higher or lower in pitch by matter which follows. Thus in Ex. 45, the phrase *m f m d* is imitated by *s l s m*. The ear is in this way *led to expect* what comes after. In Exs. 51 to 58 the imitations are mostly by the *parts* or *steps* or *constituents* of different chords, as root, third, &c.

MELODIC IMITATION.

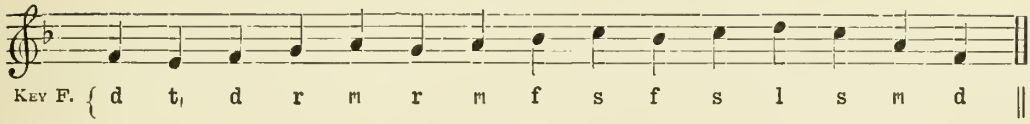
To be sung backward as well as forward.

Leaps to Doh, Me, and Soh. Leaning tones by step of a Second.

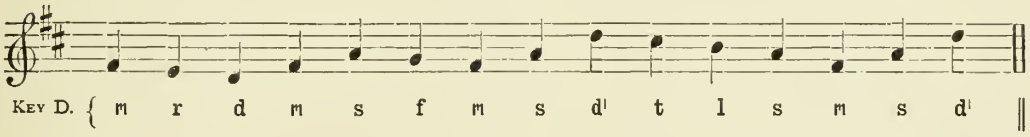
Exercise 45.

MELODIC IMITATION (*continued*).

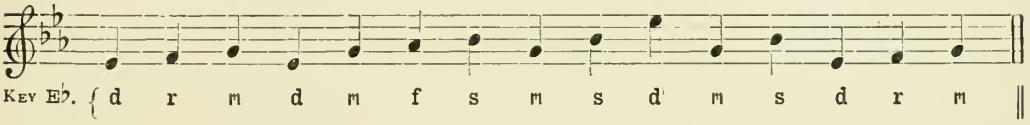
EXERCISE 46.



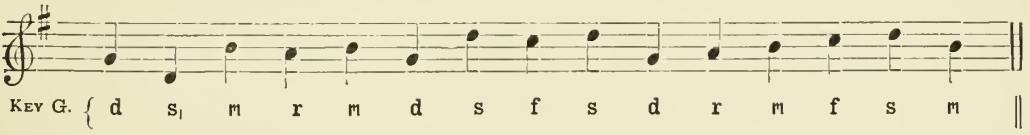
EXERCISE 47.



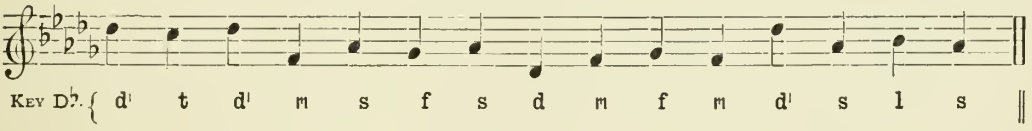
EXERCISE 48.



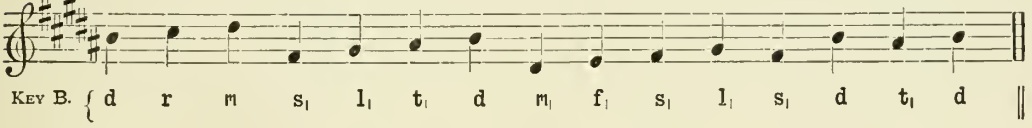
EXERCISE 49.



EXERCISE 50.



EXERCISE 51.

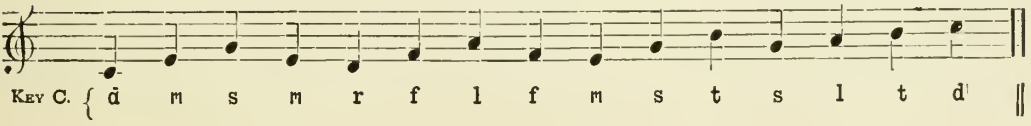


IMITATION BY CHORD CONSTITUENTS.

Leaps to "Leaning" Tones.

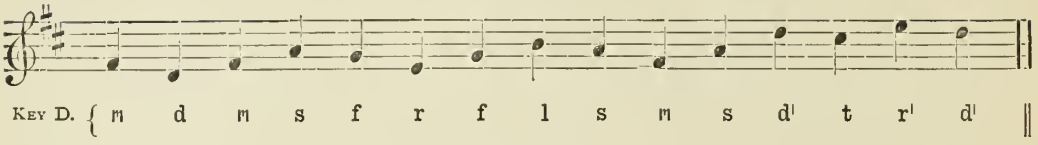
EXERCISE 51*a*.

EXERCISE 52.

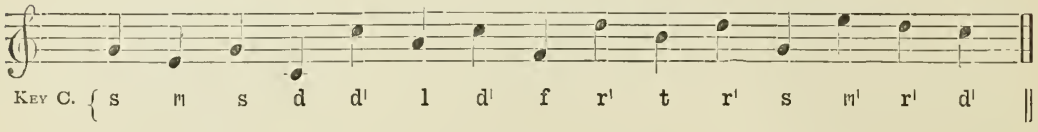


IMITATION BY CHORD CONSTITUENTS (*continued*).

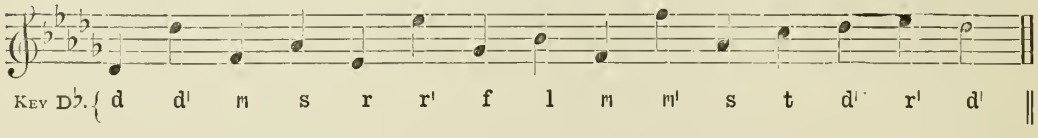
EXERCISE 53.



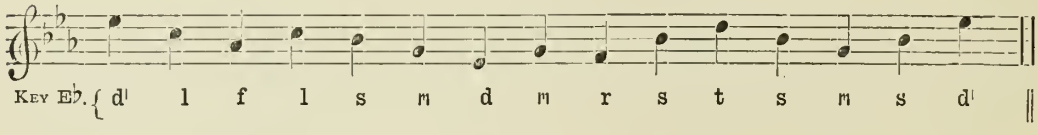
EXERCISE 54.



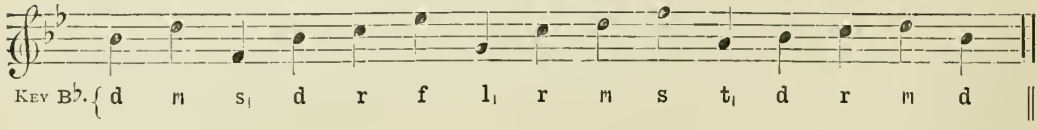
EXERCISE 55.



EXERCISE 56.



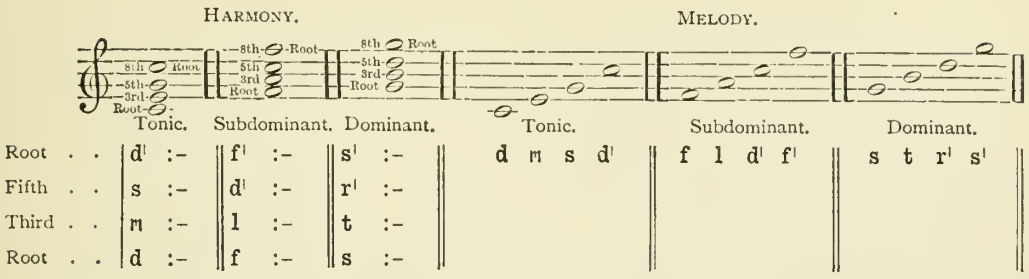
EXERCISE 57.



EXERCISE 58.

44. The student, who has sung with care and intelligence through the above exercises, will, it is believed, be able to give vocal expression to any interval likely to occur in this chapter; and will have become familiar with all the constituents of the three great or major chords found in the ordinary scale. (See Rudiments of Music, Vol. I., p. 10, pars. 30 to 34). As there described, a common chord consists of three parts, *viz.*, a root, a third and a fifth. Heard or sounded *together*, these notes form *harmony;* heard in succession, they form *melody*. Melody may, in this way, be said to be harmony *drawn out*, and, conversely, harmony may be considered as melody *condensed*. When the notes of a chord are sounded one after the other, they are said to be heard in *Arpeggio*, *i.e.*, after the manner of the harp.

ILLUSTRATION—THREE MAJOR CHORDS IN KEY C.

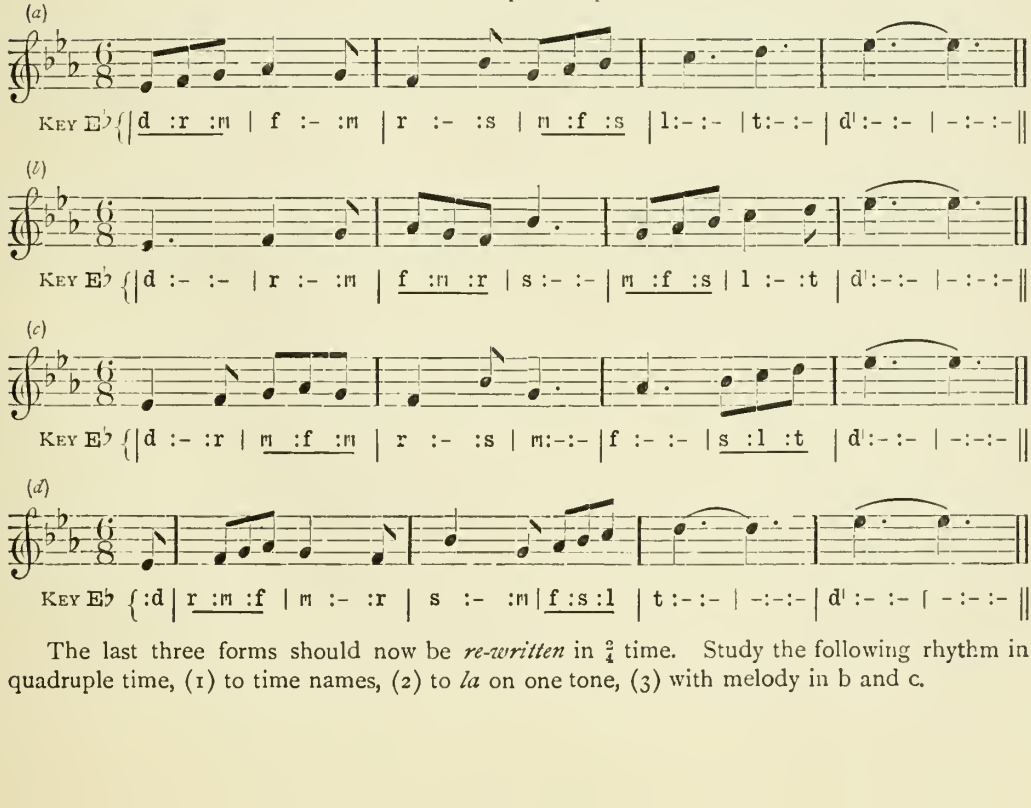

HARMONY.
MELODY.
Tonic. Subdominant. Dominant. Tonic. Subdominant. Dominant.
Root . . | d' :- | f' :- | s' :- | d m s d' | f l d' f' | s t r' s'
Fifth . . | s :- | d' :- | r' :-
Third . . | m :- | l :- | t :-
Root . . | d :- | f :- | s :-

In tonic sol-fa the names of chords are always represented by *Capital letters*: thus D, F, S, would signify the *chords*, not the notes of which these letters are the initials.

45. The difficult and frequently much neglected subject of Time should now occupy the student's attention. Let what is said on compound duple time (Rudiments of Music, Vol. I., p. 26, pars. 77 to 79) be carefully re-studied. In the following, let the student note the different effects which in a, b, c, and d can be produced from the *same notes* by altering the rhythm. To assist in forming a true conception of the accent required, and the relations that exist between the *simple* and its *compound*, (a) is given in both. Sing (1) to *la* on one tone for time only, and (2) in time and tune.

EXERCISE 59.—Simple Duple Time.

The same in Compound Duple Time.



The last three forms should now be *re-written* in $\frac{2}{4}$ time. Study the following rhythm in quadruple time, (1) to time names, (2) to *la* on one tone, (3) with melody in b and c.

EXERCISE 60.

In the same way study the following in Simple Triple Time (three-pulse measure):—

EXERCISE 61.

KEY C
Taa-aa tai taa tai taa saa Taa taa taa tai taa tai taa taa saa
Taa te-fe taa tai taa tai Taa-aa taa ta-fa-te-fe taa saa taa saa taa-aa saa
(b)
The foregoing Rhythm with Melody.
KEY D

(c) The same Rhythm.

46. The student is now so far advanced that an endeavour should occasionally be made to read (sing at sight) from the staff notation, without the help of sol-fa, and from sol-fa without the aid to the eye which the staff imparts. For the latter purpose, careful study should always be made of the position of the given notes on the scale-chart or Modulator; and, to assist in sol-faing from the staff, let attention be given to the following extended RULES FOR READING. The constituents or parts of a chord (any chord), counting from the root upward and fifth downward, are *always similarly placed.* Thus root, third, and fifth of the tonic and dominant chords given above are on lines, while the same parts of the subdominant are in spaces. The *octave* of any note, whether we count from above or from below, is always *dis*-similarly placed. Thus while the roots of two chords exemplified above are on lines, the *octave* roots are in spaces. In other words, *thirds*, *fifths*, and *sevenths*, up or down, are *similarly* placed, while *fourths*, *sixths*, and *eighths* are *dis*-similarly placed. Let what is here stated be verified. Where the melody proceeds by step of a major or minor second, the student will have little or no difficulty if the position of *doh* (or the key-note) be kept in mind. All that is to be done in such a case is simply to induce the voice to ascend or descend the ordinary scale with correct intonation.

47. A *Solfeggio* is a "Song without words," written with intent (1) to cultivate sight-singing; (2) to assist the student in acquiring staying power, or the power of sustaining, another way of saying "learn to breathe properly;" and (3) to teach the correct delivery of the different parts of a composition, *i.e.* PHRASING (par. 24). The two part solfeggios which follow are given alternately in staff and sol-fa, thus saving space, and affording the student an opportunity of translating from the one notation into the other. Experience will very speedily prove that, in a case like this, the pen is the quickest and surest of all teachers.

EXERCISE 61.—Sing and Translate into Sol-Fa.

EXERCISE 62.—Sing and Translate into Staff Notation in $\frac{4}{4}$ Time.

KEY G. J. S.

:d | t_1 : -.d | r	:t_1 | d : -.r | m	:d | r : -.m | f :l	s :- | - :s
:m_1 | s_1 : -m_1 | f_1	:s_1 | m_1 : -.s_1 | d	:d | t_1 : -.d | r :d	t_1 :- | - :t_1
Ah	ah	ah	ah

f *Fine.*

l : -.m | f	:r | s : -.r | m	:d | f : -.m | r :s	d :- | - ‖ d
d : - | -	:d | t_1.d :r .t_1 | d	:d | l_1 : -.d | d :t_1	d :- | - ‖
. . . . .	ah	ah	ah . .

r .d :t_1d | r	:t_1 | d :r .m | f	:r | m .r :d .r | m	:f | s :- | - :s ‖
: |	:s_1 | l_1.s_1 :f_1 .s_1 | l_1	:f_1 | s_1 :l_1 .t_1 | d	:d | t_1.l_1 :s_1.l_1 | t_1	:t_1 ‖
. . . . .	ah	ah	ah	ah.

EXERCISE 63.—Sing and Translate into Sol-Fa. J. S.

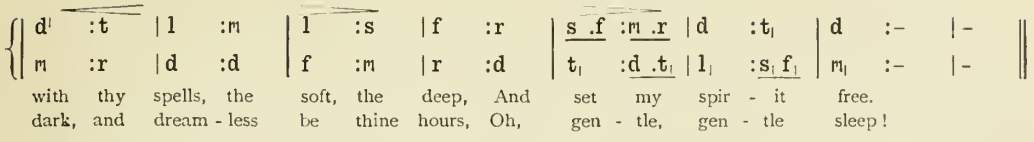
EXERCISE 64.—Sing and Translate. (May be sung to words by Mrs. Hemans.)

KEY F. J. S.

:d | t_1.d :r .m | f	:t_1 | d :- | -	:m | r .m :f .s | l	:r | m :- | -	:s
:m_1 | s_1 :s_1 | l_1	:s_1 | m_1 :- | -	:d | t_1 :t_1 | d	:t_1 | d :- | -	:r
Come to me, gen - tle sleep!		I pine, I pine for thee;		Come
Come to the fold - ing flow'rs,		To birds in for - est deep;		Long,

d' :t | l	:m | l :s | f	:r | s .f :m .r | d	:r | m : -.f | s	:l .t
m :r | d	:d | f :m | r	:d | t_1 :d .t_1 | l_1	:t_1 | d : -.r | m	:f
with thy spells, the soft, the deep, And set my long - ing spir - it free; Come				
dark and dream - less be thine hours, Oh, gen - tle strength - re - viv - ing sleep; Long,				

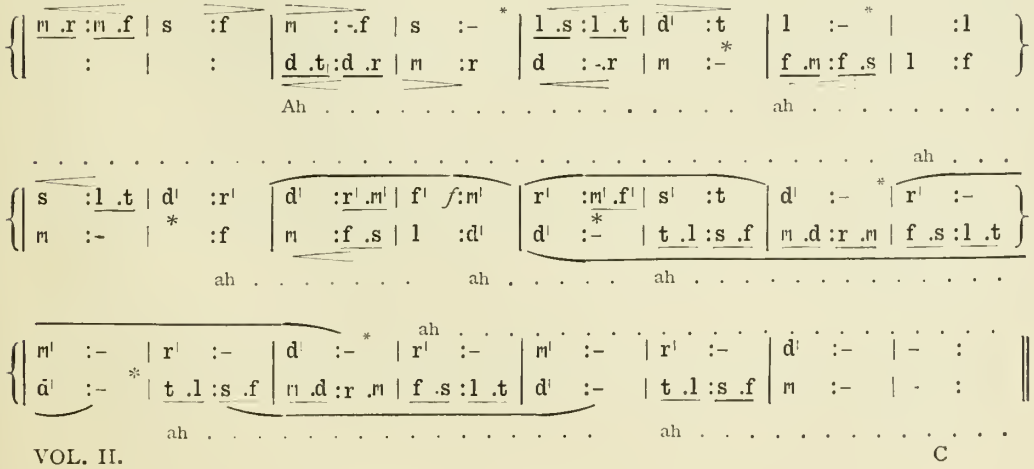
EXERCISE 64—*continued.*



EXERCISE 65.—Sing and Translate. J. S.

EXERCISE 66.—Sing and Translate.

KEY C. J. S.



48. To obtain the Pitch of the Key-note, or *doh*—where a pianoforte or other instrument is not at hand—the prongs of a C tuning-fork are struck or pressed together. The student with ready voice takes up the sound so produced, and runs down, with correct *scale intonation*, and *to the letter names*, as far as the note or sound required. Upon this sound the voice rests for a brief period, swelling in volume, the singer mentally calling it *doh ;* and afterwards sounding the other notes of that tonic chord of which this *doh* would be the root. Thus, if the key of B were to be set up, the student, obtaining the first sound from the fork, would sing C, { | B:— | – :—*doh*, *soh*, *me*, *doh*. For the key of A the procedure would be C, B, A— — — (equal to d¹ t l) and this A, dwelt upon as before, would be elected as *doh*, and the notes of its chord sounded. So with the other tones. Let it be remembered that the letter and singing names of the scale are, in the case under consideration (key C), exactly alike (par. 42). In connection with this exercise it may help the memory to observe that, between C and its octave below in descending this standard scale, we spell the words b-a-g *bag*, and f-e-d *fed*.

49. In "pitching" tunes, it is frequently found convenient mentally to ask the question, "Does the sound C occur as a constituent of the scale, in the key now wanted?" If it does, then the quickest, and, in general, the surest way to obtain that key-note would be to call C by this scale name. For example—

C	in	the	scale	of	D♭	stands in the scale relation	of te to doh
C	,,	,,		B♭	,,	,, ,,	ray to doh
C	,,	,,		A♭	,,	,, ,,	me to doh
C	,,	,,		E♭	,,	,, ,,	lah to doh
C	,,	,,		G	,,	,, ,,	fah to doh
C	,,	,,		F	,,	,, ,,	soh to doh

In pitching the key-note F, therefore, it would be best simply to sound C as *soh* and run down s f m r d. The above being known, other "short-cuts" may be left to the search of the student. Musicians, however, do well to memorise the sound of the C tuning-fork, so that the power of pitching a tune properly may not always depend on the possession of this instrument.

50. In connection with the standard scale, and the Tonic sol-fa notation, attention should now be directed to the proper use of the marks one or two (1 or 2) above or below the notes, the usual and general name for which is "octave marks." It was explained in Rudiments of Music, Vol. I., p. 4, par. 10, that, when music for men's voices was printed in or with the treble clef, it was usually sung an octave lower than printed. So in sol-fa, C (or *doh* in key C), which is really the sound for the fourth space in this clef, if sung as now said, would sound as middle C an octave lower. Thus music written or printed is kept clear of a great many really unnecessary octave-marks. The standard scale (beginning at middle C) is unmarked, the first mark above appearing with the octave of *doh*. This is a model for all the keys, the only difficulty associated with the subject being that the *singable portions* of keys B and B♭, A and A♭, are so *low in the ordinary* voice, that the fact of many of the scale notes appearing with lower octave marks is apt to confuse the learner. This small "lion in the path" may easily be overcome by study of the following :—

ILLUSTRATION FOR OCTAVE MARKS.

Key B would be *marked* in the same way as B♭, and keys A and A♭ would simply mean the transposition of the same, a semitone or a tone lower, with, in sol-fa, the same octave marks.

51. The following pieces are designed for further practice in connection with words. When singing tunes such as Ex. 67, written in three-pulse measure, care should be taken, not so much to mark with the voice the *strong* accent, as to leave the others *unaccented.* A PEDAL is a long sustained sound, the root note of either the dominant chord or the tonic chord, which generally appears in the bass or lowest part, and may or may not belong to the general harmony. This *pedal* is sometimes transferred to one of the upper parts, in which case it is said to be *inverted.* Of THE INVERTED PEDAL an example is given in Ex. 68. The voices which sing the pedal note should endeavour to make up for want of variety in pitch by *variety in degrees of intensity*, the strong accents being in general well marked, while the weaker are rather lightly sustained.

52. In Ex. 69, we have ventured to give a well-known and popular part-song in four part harmony, because (1) the upper two may be sung without the lower parts; (2) because the effect will be greatly enhanced if the lower can be added; and (3) because where only two voices or parts can be had, the chords can be played by way of pianoforte accompaniment. Ex. 70 is a very fine song by Burns, set to a beautiful old melody. It will be found very effective, either as a simple duet or as a two-part chorus.

EXERCISE 67.—WE MERRY MINSTRELS.

ROUND FOR THREE PARTS.

mf
dim.
PURCELL.
We mer - ry min - strels soft mu - sic en - joy; For mu - sic doth
* f
ma - lice and ha - tred de - stroy. We sing so blithe - ly we
dim.
drive a - way care, And with our soft har - mon - y ban - ish de-
spair. Then hail, sweet sci - ence! All hail; hear my
f
sound! No plea - sure like mu - sic on earth can be found.

Exercise 68.—A Boat Song.

Key G *mf cheerfully* *cres.* *Arranged from* Callcott.

d	:r	| m	:d	| f	:m	| r	:d	| m	:f	| s	:m	| l	:s	| f	:m	| s	:s	| s	:s
	:	|	:	|	:	|	:	| d	:r	| m	:d	| f	:m	| r	:d	| m_1	:s_1	| d	:m

(1) When the morn is bright - ly glow - ing, When the sum - mer breeze is blow - ing, On the wave the
(2) When the moon is bright - ly gleam - ing, And the wave with sil - ver stream-ing, When the cv'n - ing

l	:s	| s	:f	| f	:f	| f	:f	| s	:f	| f	:m	| s	:s	| l	:l	| s	:t_1	| d	:-
f	:m	| m	:r	| r	:s_1	| t_1	:r	| m	:r	| r	:d	| m	:d	| f	:f_1	| s_1	:f_1	| m_1	:-

sun-beams danc-ing, As our nim-ble oars are glanc-ing, Glide we o'er the bright blue sea,
bell is peal - ing, O'er the wa - ters gent - ly steal-ing, Glide we o'er the bright blue sea,

s	:s	| l	:l	| s	:t_1	| d	:-	| s	:s	| s	:-	| -	:-	| -	:-	| -	:-	|
									Glide we		o'er	. .	. . . . .				. . . . .		
									Thou-sand		stars	. .	. . . . .				. . . . .		
m	:d	| f	:f_1	| s_1	:f_1	| m_1	:-		:	|	:	m	:r	| d	:m	| f	:r	| m	:d

Glide we o'er the bright blue sea; O'er our heads the blue vault bend - ing,
Glide we o'er the bright blue sea; Thou - sand stars a - bove are shin - ing,

-	:-	| -	:-	| -	:-	| -	:-	| l	:l	| s	:m	| f	:r	| d	:-		
. . . . .				. . . . .															
. . . . .				. . . . .															
m	:r	| d	:m	| f	:r	| m	:d	| f	:f	| m	:d	| r	:t_1	| d	:-		

And the clouds their swift course wend - ing, Trace their shades on sea and shore.
Sweet-est sights and sounds com - bin - ing, All their charms on us to pour.

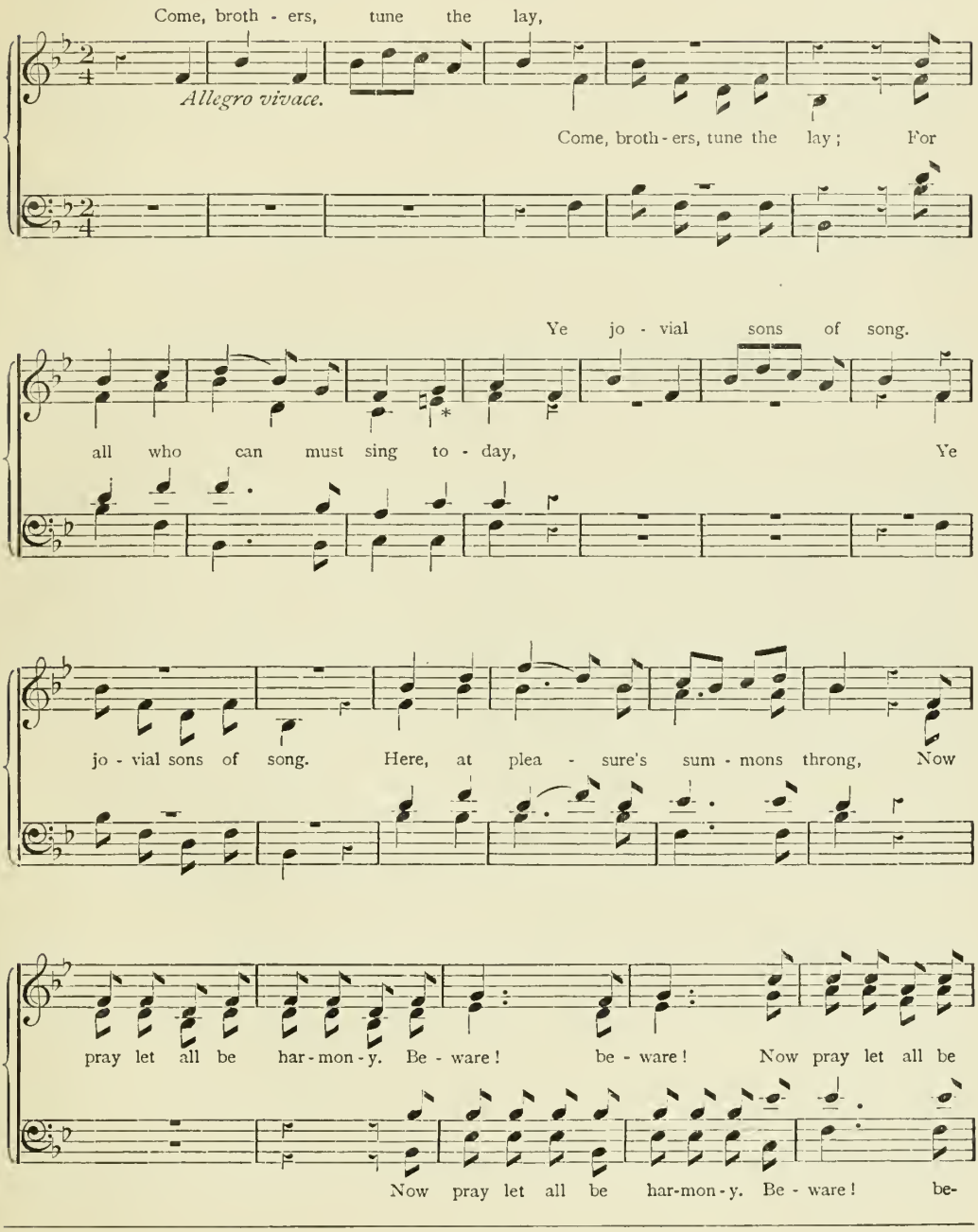
p				*p*				*mf*				*mf*							
s	:l	| f	:r		:	|	:	s	:l	| f	:r		:	|	:		
Oh,	what	plea -	sure					Oh,	what	plea -	sure								
	:	|	:	s_1.l_1	:t_1.s_1	| d	:d		:		:	s_1.l_1	:t_1.s_1	| d	:d			
				thus	to	mea -	sure,					thus	to	mea -	sure,				

cres.																			
s	:s	| s	:s	| l	:s	| s	:f	| f	:f	| f	:f	| s	:f	| f	:m		
m	:s_1	| d	:m	| f	:m	| m	:r	| r	:s_1	| t_1	:r	| m	:r	| r	:d		
Oh,	what	plea -	sure	thus	to	mea -	sure,	Oh,	what	plea -	sure	thus	to	mea -	sure,				

p								*f rall*											
s	:s	| l	:l	| s	:t_1	| d	:-	| s	:s	| l	:l	| s	:t_1	| d	:-		
m	:d	| f	:f_1	| s_1	:f_1	| m_1	:-	| m	:d	| f	:f_1	| s_1	:f_1	| m_1	:-			
Cheer -	ful	song	and	nim -	ble	oar,		Cheer -	ful	song	and	nim -	ble	oar.					

EXERCISE 69.—THE VILLAGE CHORISTERS.

WM. BALL. J. MOSCHELES.


Come, broth - ers, tune the lay,
Allegro vivace.
Come, broth - ers, tune the lay; For
Ye jo - vial sons of song.
all who can must sing to - day, Ye
jo - vial sons of song. Here, at plea - sure's sum - mons throng, Now
pray let all be har - mon - y. Be - ware! be - ware! Now pray let all be
Now pray let all be har-mon - y. Be - ware! be-

* Called *fe* in Sol-fa. See Chap. IV.

EXERCISE 69.—THE VILLAGE CHORISTER—*continued.*

har - mon - y. Take care, take care, That all who hear may praise the strain, A-
ware! Now, pray let all be har - mon - y.
p
cres.
gain, and yet a - gain. Tra la, la, Tra la, la, Tra la, la, la,
p
cres.
Repeat pp ad. lib.
la, la, la, Tra la, la, la, la, la, Tra la, la, la, la.

2 Now we with Primo start, we'll take the Alto part,
The rest will try their choral art;
Now you, sir, mind what you're about, mind what you're about,
Keep time, or else you'll all be out.
Now, pray let all be harmony, &c.

3 So far there's nothing wrong, so far there's nothing wrong,
For ever live the soul of song;
Let all the burthen share, let all the burthen share,
And Music's glorious praise declare!
Bravissimo! what harmony! Aha! aha!
Sweet harmony, brave harmony, aha! aha!
Victoria, a noble strain! We'll have it yet again.
Tra la, la, &c.

EXERCISE 70.—THE LEA RIG.

BURNS. *Old Scottish Melody, arranged by* J. S.

KEY F *Dolce*

:d.r	m	:s,	| s,	:l,	| d	:-.r	| d	:m	| r	:-.m	| f.m	:r.d	| m	:l,	| l,																			
:m,.s,	d	:m,	| m,	:f,	| m,	:-.f,	| m,	:d	| t,	:-.d	| l,	:l,	| s,	:f,	| f,																			
When	o'er	the	hill	the	east	-	ern	star	Tells	bught	-	in'	time	is	near,	my	jo,																		
:d.r	m	:s,	| s,	:l,	| d	:-.r	| d	:d'.t	| l	:-.s	| l.t	:d'.s	| m	:d	| d																			
:m,.s,	d	:m,	| m,	:f,	| m,	:-.f,	| m,	:m	| f	:-.m	| f.r	:d.t,	| d	:m,	| m,																			
An'	ow	-	sen	frae	the	fur	-	row'd	field	Re	-	turn	sae	dowf	an'	wear	-	y,	O;																

EXERCISE 70.—THE LEA RIG—*continued.*

2 In mirkest glen, at midnicht 'oor,
I'd rove an' ne'er be eerie, O,
If through the glen I gaed to thee,
My ain kind dearie, O.
Although the nicht were ne'er sae wild,
An' I were ne'er sae weary, O,
I'd meet thee on the lea-rig,
My ain kind dearie, O.

3 The hunter lo'es the mornin' sun,
To rouse the mountain deer, my jo;
At noon the fisher seeks the glen,
Alang the burn to steer, my jo.
Gie me the 'oor o' gloamin' grey,
It mak's my heart sae cheerie, O,
To meet thee on the lea-rig,
My ain kind dearie, O.

CHAPTER IV.

VOICE EXERCISES, AND HOW TO PERFORM THEM.

Importance of "Ear Tests." With Explanations and Examples. Necessity of a Thorough Knowledge of Music. Positions of Chords with Illustrations. The "Cadence" or "Close" in Music, with Illustrations. Transition or Change of Key. Tetrachords. Transition to first-sharp and first-flat Keys. How brought about and Effects produced. Method of writing Transition. Illustrations, Exercises. Solfeggios, Sequences, Inversion of Parts. Illustrative Pieces.

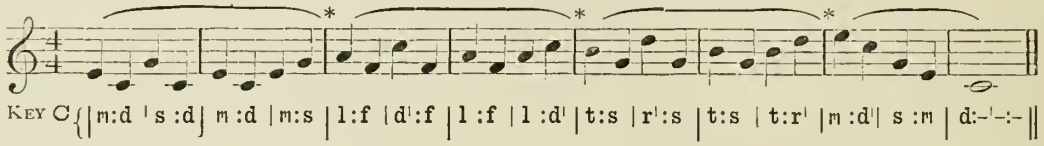
53. With the notes of the complete scale at command, voice exercises of a more interesting character may now take the place of those given in previous chapters. At this comparatively early stage, the aim, both of teacher and student, should be to get the voice thoroughly under control and perfectly in tune. The exercises which follow, giving the constituents of the three major chords in various easy and melodious positions, are designed to assist all earnest workers in attaining these ends. These exercises should prove interesting in themselves, but the interest attaching to them will be greatly increased if a soft, chordal pianoforte (or harmonium) accompaniment can be given while they are being sung. Such an accompaniment both sustains the voice and gratifies the ear. Here, therefore, several of these are given. The student would, however, do well to study the chordal notes that are being employed in the melody (par. 44), so that when no accompaniment is printed, it will be easy to supply its place by personal invention. To assist in attaining this power, the first letter of the chord to be employed will, meantime, occasionally be given: thus T for tonic, D for dominant, and S for subdominant (par. 44).

54. Attention being given to previous instructions as to position of body, breathing, opening of mouth and throat, and to the training of the tongue to lie flat, let Exs. 71 to 73 be sung

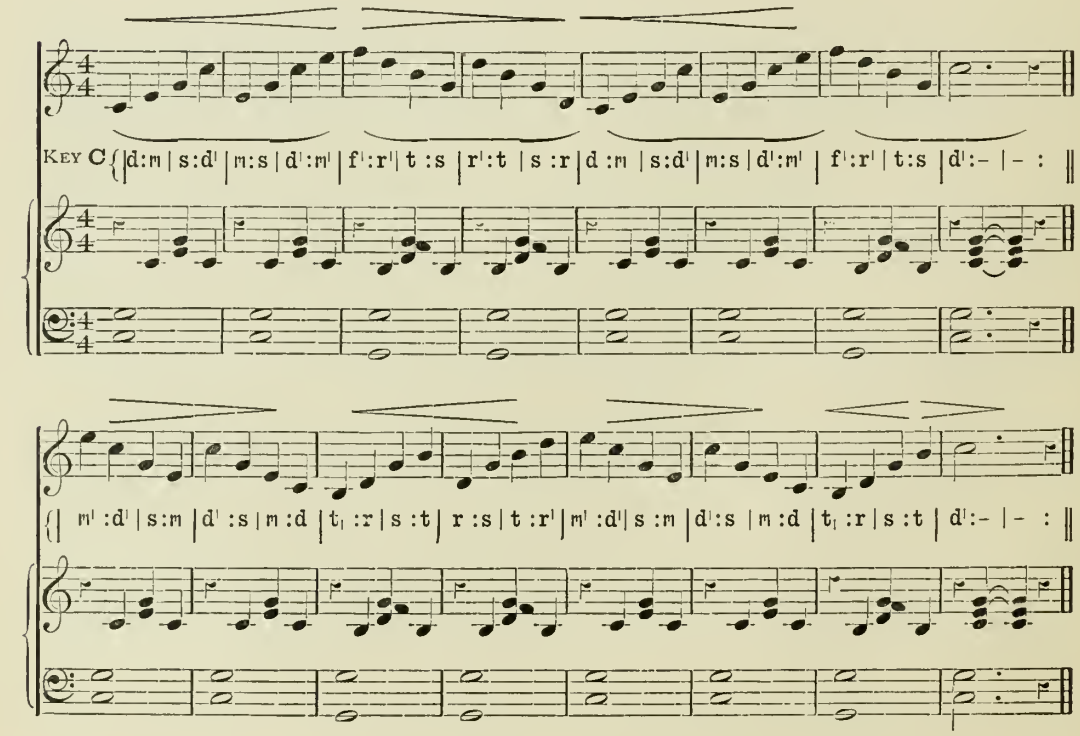
softly, (1) to *koo*, (2) to *ai* (as in fail), and (3) to *ah*, in phrases as indicated. The higher notes should be sung very softly, and the tones should be formed well forward in the month.

EXERCISE 71.

EXERCISE 72.—May be sung to above Accompaniment.



EXERCISE 73.



55. There are two ways by means of which musical knowledge can be tested or demonstrated, *viz.* (1) by being able to perform it at *first* sight, and (2) by being able to write down a melody, or harmonised piece when it is performed by another. The latter is undoubtedly the more difficult of the two, requiring considerable natural ability, and thorough familiarity with all the notes of the scale, and—as the student advances—with accent, rhythm, and, in short, all that pertains to music. Meantime, it will be well to study the scale-tones without regard to time.

56. Ear exercises, or "ear tests," as they are frequently named, should now occupy a brief portion of time at every lesson. They may be directed (1) to finding out one particular tone, the student being asked to tell where *soh* comes, or on what *la*, first, second, third, or fourth, *me* was heard to speak; or (2) the learner may be asked to name *all* the notes of a short and simple phrase. Experience proves that it is more difficult to tell by ear when the melody goes by leap, as *doh, soh, me*, than when it moves by step of a second, as *me, ray, doh.* These should therefore be alternated according to the progress made, and the ability manifested.

57. Every tone of the scale having its own peculiar characteristics, it follows that the more these are brought into prominence the easier will the recognition of the tone be. Thus in *doh, te, doh, lah*, the latter tone could be easily named; for (1) *te* is introduced and decides the key, the little phrase thus *keeping close to the key;* and (2) *lah* is contrasted with *te* and *doh*, and thus its plaintiveness is made evident even to the ear only partially trained. The phrase ‖ *doh*¹ :*lah* | *fah* :*soh* ‖ is, on the contrary, very difficult, because it leads *away from the key*, and suggests the tones, *soh, me, doh, r*, and (2) the contrast of note against note is not good, the contrasting note *soh* being the last, and, in point of accent or stress, the weakest of the four. A few examples of ear tests progressively arranged are here given. Ear tests, to be played or sung to *la*, by the teacher:—

Three notes by Step. Keys C to F or G.

{| d :r | m :- ‖ m :r | d :- ‖ m :f | s :- ‖ s :f | m :- ‖
{| d :t | l :- ‖ l :t | d¹ :- ‖ r :m | f :- ‖ f :m | r :- ‖

Three notes by Leap. Same keys.

{| d :m | s :- ‖ m :s | d¹ :- ‖ d¹ :s | m :- ‖ s :m | d :- ‖
{| m :d | s :- ‖ s :d | m :- ‖ s :m | d¹ :- ‖ d¹ :m | s :- ‖

Four notes by Step. Same key.

:d | t :l | s ‖ s | l :t | d¹ ‖ d | r :m | f ‖ f | m :r | d ‖
:r | m :f | s ‖ s | f :m | r ‖ l | s :f | m ‖ m | f :s | l ‖

Four notes chiefly by Leap. Same keys.

| d :m | s :d¹ ‖ d¹ :m | s :d ‖ m :s | d :d¹ ‖ m :d | d¹ :s ‖
| d¹ :t | r¹ :s ‖ s :t | r¹ :d¹ ‖ d¹ :l | f :m ‖ m :l | s :d ‖

Five notes chiefly by Step.

{| s :l | s :f | m̂ ‖ m :f | m :r | d̂ ‖ m :d | s :f | m̂ ‖ s :m | d¹ :t | l̂ ‖
| m :r | d :t₁ | d̂ ‖ d¹ :r¹ | d¹ :t | l̂ ‖ d :t₁ | d :r | m̂ ‖

Five notes by Leap or Step.

{| d | t₁ :r :f | m :- ‖ m | r :f :l | s :- ‖ d¹ | s :t :r¹ | d¹ :- ‖

Each of these forms may be multiplied and varied to almost any extent.

58. While it is by no means necessary, or even desirable, that every vocalist should also be a composer, it may safely be said that the most intelligent singer will always be the one who has the most thorough musical knowledge. Some acquaintance with harmony is almost a necessity to every interpreter of the *art*-song; and therefore a few hints, in connection principally with the tonic sol-fa notation of the subject, are here given.

59. Position of Chords. When the *root* of a chord is in the bass or *lowest part of the harmony*, the chord is said to be in its first or *root* position; when the *third* of the chord is in the bass, the chord is in its *first inversion;* and when the *fifth* is in the bass, the chord is in its *second inversion.* (See Article on Harmony.) These chord-positions are distinguished in sol-fa by the letters *a*, *b*, and *c*, thus—

ILLUSTRATIONS.

Root Positions.			First Inversions.			Second Inversions.		
	(*a*)			(*b*)			(*c*)	
s	r'	d'	d'	s	f	m	t	l
m	t	l	s	r	d	d	s	f
d	s	f	m	t_1	l	s_1	r	d
D*a*	S*a*	F*a*	D*b*	S*b*	F*b*	D*c*	S*c*	F*a*

The bass or lowest note always gives the *name* to the chord-position: either of the other notes may be upper or undermost, in pitch, close together, or far apart, the names and relations remaining the same. Observe that (as before stated) the chord names are given in capitals. The *a* position is in general *understood*, the others are always distinctly marked.

60. Nearly every chord sounds best when it is in its root or *a* position, which is, therefore, as a rule, greatly to be preferred. For the sake, however, of melody and variety in the lowest part, the *b* position is not unfrequently introduced; thus, key **C**, ‖ d :m | s :d' ‖ is much more graceful and gratifying to the ear than ‖ d :d | s :d' ‖ The *c* position of a chord is not nearly so sonorous, or ear-satisfying, as either of the others; and, consequently, in its use is subject to many limitations. Briefly it may be said here, that the *c* position of a chord is most effective if the bass note is (1) employed as a kind of "pedal" or repeated note, and (2) if it is approached and quitted by step of a second, *e.g.*:—

ILLUSTRATIONS.

KEY F

(*a*)					(*b*)					(*c*)				
s :l | s :s	m:-|-:-	s :s | s :s	m:-|-:-	s :s | s :f	m :r | d :-
m :f | m :r	d:-|-:-	m :t_1 | d :r	d:-|-:-	m :t_1 | d :d	d :t_1 | d :-
s :f | s :s	s:-|-:-	s :s | s :s	s:-|-:-	s :s | s :l	s :s | m :-
d :d | d :t_1	d:-|-:-	d :r | m :t_1	d:-|-:-	d :r | m :f	s :s_1 | d :
F*c* S*b*		S*c* D*b* S*b*		S*c* D*b*	D*c*

[*To be continued.*]

THE VIOLIN.

By W. DALY.

SECTION II.—(*continued*).

At this stage the subject of bowing must again be considered. Hitherto the difficulties of bowing have been, firstly, to get the bow to move properly on the strings; secondly, to acquire a facility in the use of different forms of bowing; and thirdly, to be able to combine two or more of these different forms of bowing in a regularly recurring series. What has now to be studied is the art of adapting the bow, on the instant, as it were, to the ever-varying requirements of playing; for it is only in exercises of the more formal order that the bowing moves in a regular pattern.

To any one who takes sufficient interest in violin-playing to give more than a passing thought to such phases of a good violinist's *technique* as would be likely to impress themselves on the attention of the average concert-goer, the variety of effects obtained by the use of different styles of bowing, and more especially the ease and certainty with which the bow, passing from one note or group of notes, appears to lie, and that with no other motion beyond what was required for the production of the preceding note, in exactly the right position for the succeeding one, must appear little short of marvellous; and, with knowledge, the marvel increases rather than diminishes; for a very brief study of violin-playing will convince any one that, of itself, this thing is neither so easy nor so simple as it looks. To the tyro a violin-bow is about the most awkward thing in the world. Either he finds that he has still four slurred semiquavers to play with his down-bow, and only the ivory mount to play them with, or, from too lavish use of the bow, he has gone to the opposite and equally iniquitous extreme of over-economy, and between one bow and the next there remains an obstinate four or five inches of unused bow hair which has to be got out of the road somehow, and which the student, true to that principle of young beginners, of always doing things the wrong way in an emergency, proceeds to switch out of the way with an ungainly motion of the shoulder, as if Providence had omitted to endow him with an elbow-joint. In endeavouring to acquire a correct method of bowing, more especially when doing so without the aid of a teacher, the student must be prepared to encounter certain difficulties: these difficulties are inevitable, although by no means insurmountable.

Bowing, apart from its share in the mere production of a succession of notes, falls to be considered under two heads—first, as relating to the *form* and construction of whatever composition is to be played; second, as a means employed by a composer for the realisation of some particular effect. This latter aspect of bowing requires comparatively little attention, inasmuch wherever a composer makes definite use of some special form of bowing, he is, of necessity, compelled to set forth his desires in a clear and explicit fashion. It is to the first kind of bowing, that general system which is to be applied to all music not specially marked, and upon which, indeed, any specially-indicated bowings are to be merely grafted, that most attention should be given; and with this general system of bowing the important subjects of Phrasing and Reading are almost inextricably mixed up.

The whole fabric of musical science depends upon certain conceptions of Rhythm or Time; and all our ideas of Time are based upon the regular recurrence of beats or accents—down beats and up-beats, or strong accents and weak ones. Now, the down-bows and up-bows of the violinist correspond, in a way, to the strong and weak accents of music at large. Naturally there is more force and weight in a down-bow than in an up-bow, although the inequality between the two bowings is rendered less perceptible by the slightly firmer pressure which should be employed in the upward motion of the bow; still, the down-bow is the more powerful, and, unless there are express directions to the contrary, the strong bow should come on the strong accent, and the weak bow on the weak accent, the bow-accents thus moving parallel with the rhythm-accents. This is the general rule in bowing, and it is for this reason that, where a composition, or a portion of a composition, commences with an incomplete bar so—

it is customary to begin with an up-bow. Where the incomplete bar consists of two or more notes *tied*—

the up-bow is also used. If the notes are detached ones, as in the following—

a *down-bow* must be used to commence with. With three detached notes in the imperfect bar, or a combination of slurred and detached notes equivalent to three bowings—

an up-bow is used for the first notes, or slurred group of notes. Thus it will be seen that whatever notes come before the first complete bar, they must be bowed so that the complete bar commences with a down-bow. The whole thing may be put in the shape of a rule as follows:—*An initial imperfect bar containing an odd number of single notes, or groups of notes to be played with one bow, commences with an* **up-bow.** *An initial imperfect bar containing an even number of single notes, or groups of notes to be played with one bow, commences with a* **down-bow.** This rule must be followed in all cases where there is no express direction to the contrary.

Another most important point in connection with bowing is, that the student must cultivate a faculty of looking a little ahead of the notes he is actually playing, so that he may be fully aware, while engaged with the notes of one bar, what demands those of the following two or three bars,

or even lines, will make upon his bow, and thus be able to pass from bar to bar with no breaks in the smooth flow of the music, and no ungainly, and totally unnecessary, motions of the bow-arm.

After the first difficulties of producing notes with a fairly good quality of tone have been mastered, the next thing is to be able to vary the *volume* of these notes at will, without, at the same time, allowing any deteriorations of their quality. Music is full of most subtle, and ever-varying, gradations of tones; and it is necessary that a violinist should be able to reproduce these gradations exactly, without apparent effort, and at all times with the purest tone that he can command. This is a subject closely connected with bowing; for all these gradations of tone are effected almost solely by means of the bow.

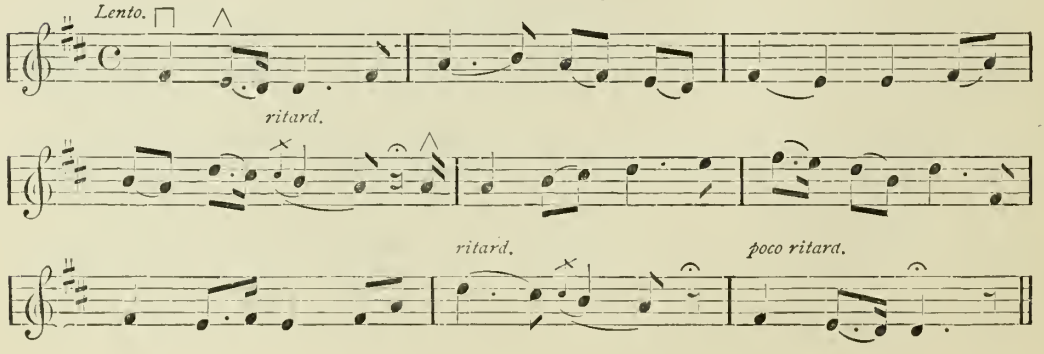
The two extremes of *forte* and *piano* in violin-playing are produced respectively by the firm decided application of the full span of the bow-hair to the strings, and the use of but a small portion of the hair. Midway between these extremes lies what might be called the normal style of bowing. In this normal bowing the bow, resting on the string, is allowed to lean a little *away from* the player, so that from about a half to two-thirds of the bow-hair is employed. This style of using the bow will do very well for all ordinary occasions; where a greater volume of tone is desired the breadth of the hair in use may be increased: if it is desired to diminish the tone, a proportionate narrowing of the bow-hair will produce the desired effect. A careful study of the way in which the bow is placed on the strings in Plate II. should furnish a tolerably clear idea of the angle at which it should rest. The position of the bow between bridge and finger-board in this plate is not to be taken as a guide, and is not intended as such. At all times the bow should be at a distance of about an inch from the bridge. The old-fashioned theory was that *forte* passages should be played near the bridge, and *piano* passages nearer to the finger-board. This device of moving the bow closer to the finger-board certainly produces a fading away of the tone; but the tone close to the finger-board is much less resonant; and even in *pianissimo* passages the tone of the violin should be always perfectly *clear*. The mention of the clearness of tone, absolutely imperative in all kinds of violin-playing, suggests another point which should be remembered, *viz.*, that the violin has its limitations, and that, in order to secure the best and most artistic results, these limitations must be scrupulously respected. Thus a violin may not sound as loud as its possessor would like; whether this is a misfortune or not depends entirely on circumstances; but only ill can result from any attempt to force the tone by tearing or scraping at the strings with the bow. Every violin has its own distinct individuality, and it is for a violin-player to humour that individuality, for bullying is of no avail. To every direction in music there is a sort of unwritten codicil, which might be expressed in the words "good tone being always observed;" so that *fortissimo* is not the loudest tone the violinist can produce from his instrument by fair means or foul, but the strongest tone which lies within the natural resources of the violin. Anything beyond this is unnatural; and anything which is unnatural is bad.

The last point which shall be considered at this stage in connection with bowing is this—that what might be called the *mechanism* of bowing must never become apparent to the ear of the listener, that is, that the motion of the bow must never impart an accent to music beyond any marked by the composer, or rendered inevitable by the construction of the piece, as in the case of beginning with an incomplete bar, playing detached notes, or the like. The violin is to be regarded as a *voice;* and, bearing in mind this essentially *vocal* character of the violin, it is no more desirable to hear *how* the notes are produced than it would be to be compelled to watch the workings of the vocal organs of a singer. In order that the student may be assisted towards the attainment of a smooth, firm, logical style of playing, a few old melodies are here appended by way of exercise. These old songs are to be played, not in a dull up-bow and down-bow manner, but as though they were being *sung* by the violin. All the marks of bowing, phrasing, fingering, &c., are to be rigidly observed; for these marks have been put in to make the singing of these melodies on the violin at once as easy and as effective as possible.

DOWN IN CUPID'S GARDEN.

SINCE FIRST I SAW YOUR FACE.

GALA WATER.



FAREWELL TO LOCHABER.

Andante mesto.

JOCK O' HAZELDEAN.

Moderato.

The exercises in this Section have been selected and arranged with a view to giving the student as thorough a knowledge as possible of every note lying within the compass of the first position. In order that the student may gain a clear understanding of the nature of intervals, tones, and semitones, the plan has been adopted of presenting the same exercises in different keys, by which means it is hoped that some of the difficulties surrounding the attainment of correct intonation may be materially diminished. With the constant employment of chromatically

altered notes, the student cannot fail to obtain a much more practical idea of the relative values of whole tones and semitones; and it is in the recognition of the difference between whole and half tones that the first great difficulty of the intending violin-player lies.

The melodies included in this section are intended as exercises in the practical application of the various things learnt through the practice of the preceding exercises, and the study of the explanation appended to them. As has already been said, the violin is to be regarded as essentially *vocal* in its character, and these melodies are intended to strengthen this conception in the mind of the pupil. They are to be played exactly as they would be sung.

Finally: as regards practice. In a work of this nature no very definite rule can be laid down, for in actual teaching it is constantly found that no two pupils are ever alike in capacity, application, or in any particular whatever. Consequently to prescribe a set scheme of work in this place, which might meet every requirement of some one individual, might easily render it very unsuitable for ninety-nine others. As a general rule the student should, at this stage, endeavour to secure half an hour's practice every day. Half an hour a day will be enough for the first few weeks, after that the time may be increased to an hour. The essential thing is that the practice should be, above all things, *regular;* a steady half hour's work every day is better, and effects more good, than two hours at irregular intervals. Each difficulty must be studied carefully and thoroughly as it presents itself, and the first word and the last with the student should be patience; for it is the slow, patient, methodical worker who makes the most rapid progress, and, more important still, gains the greatest amount of real, solid, practical knowledge.

SECTION III.

OF POSITIONS.

In the exercises already given, the student has been familiarised with all the tones and semitones lying between

the lowest note on the violin, and

made with the fourth finger on the first, or E string. All these notes lie easily under the fingers when the hand is held in the position shown in the illustrations in the preceding volume. The violin, however, possesses a compass extending to more than an octave above the highest note as yet employed:

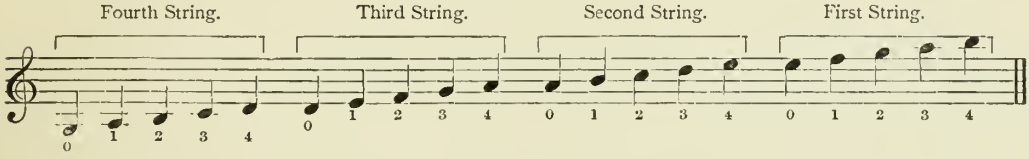
To make use of these notes the left hand must necessarily be brought nearer and nearer to the bridge; and these changes in the position of the left hand with respect to the neck of the violin have been reduced to a definite system under the title of *Positions*. It is not known who was the first to make use of the upper register of the violin,—possibly Monteverde was one of the earliest composers to write passages extending beyond the first, or normal position; but according to Sir John Hawkins, the use of *Positions*, or "shifts," as they were called until a

comparatively recent period, was unknown in this country until the middle of the seventeenth century, when it was introduced from abroad by one Thomas Baltazar, a native of Lubeck, who came to England in 1658. Before the arrival of Baltazar, who appears to have been a distinguished virtuoso, the violin enjoyed little consideration in England, being regarded as good for little else than the performance of dance-tunes. Even after the time of Baltazar (he died in 1663) the use of *Positions* appears to have been almost unknown in England, and this is proved by a tract entitled "The Gentleman's Diversion; or, The Violin Explained," written by John Lenton, a member of the private band of William III.—a most curious publication. In this book, in which, by the way, the learner is expressly cautioned against holding the violin *under the chin*, there is not the slightest mention of any note higher than C ; and a second edition, published in 1702, under the title "The Useful Instructor on the Violin," continues as blandly oblivious as ever of the upper notes of the violin, and this at a time when Corelli had firmly established his reputation.

The way in which the violin should be held has already been explained; and what applies to the first *Position* applies with equal force to the others.

It has been said that the attainment of the upper notes on the violin has been reduced to a system in the shape of a series of *Positions;* and the following tables will show what these *Positions* are :—

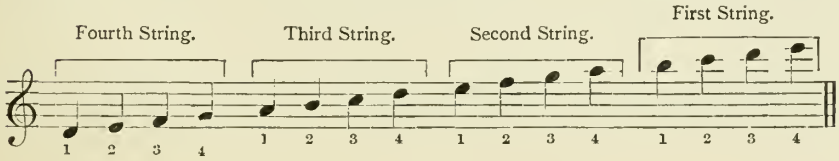
FIRST POSITION.



SECOND POSITION.

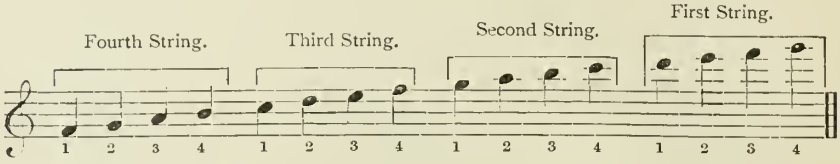
THIRD POSITION.

FOURTH POSITION.



FIFTH POSITION.

SIXTH POSITION.



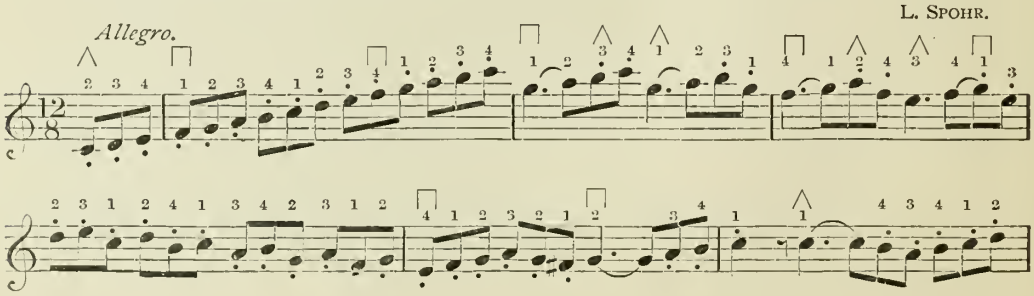
It will be seen from the above that every *Position* is practically fingered exactly the same as the *First*, excluding the use of open notes, and that thus the *Second*, *Third*, *Fourth*, *Fifth*, *and Sixth Positions* are merely transpositions of the *First*.

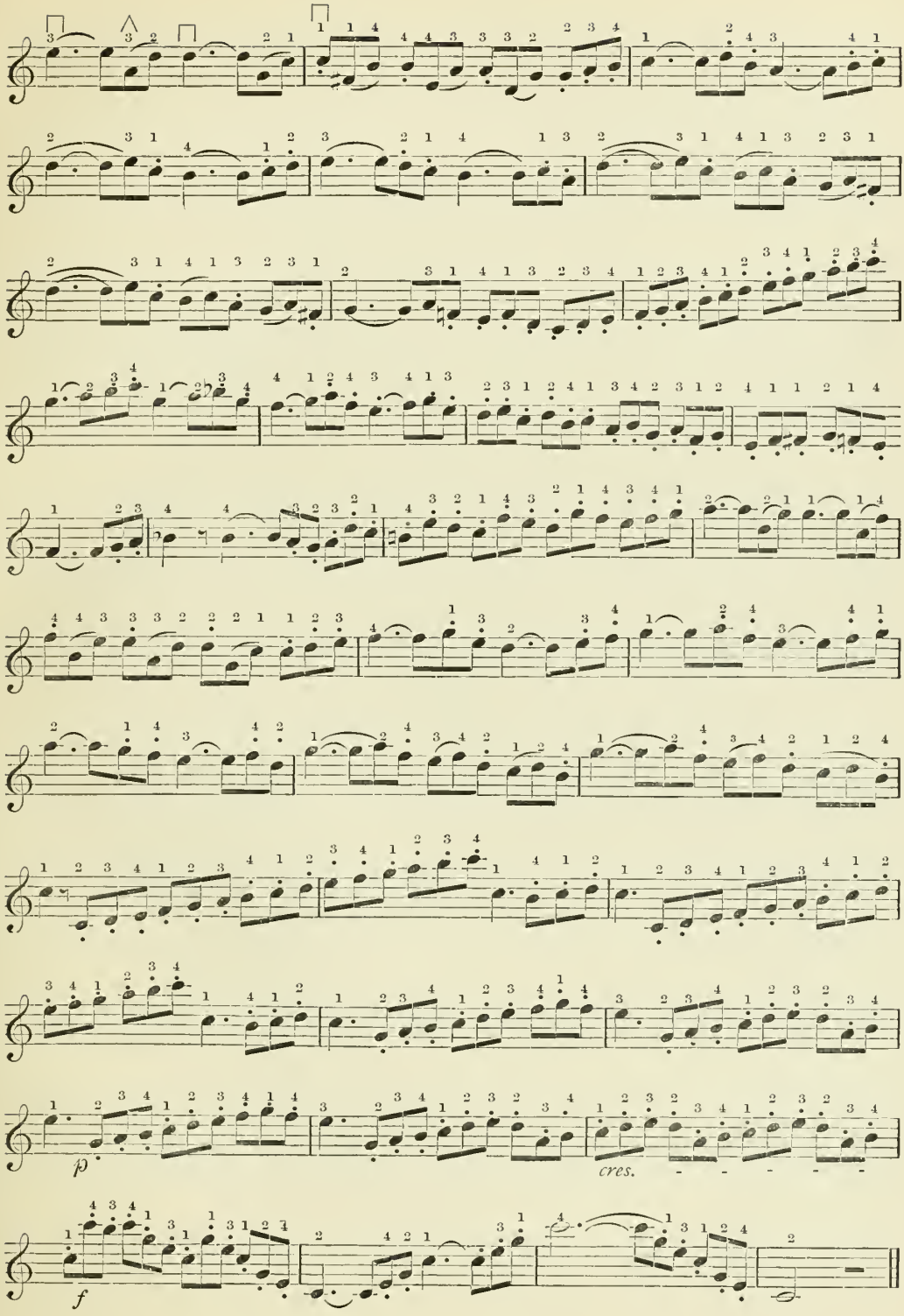
Having now some general idea of the nature of *Positions*, so far as may be gained from a perusal of them set out in tabular form as above, the student must next set about taking up the study of each of these *Positions* separately, before proceeding, later, to their practical application.

The Second Position.

Formerly *Positions* were divided into "whole positions," and "half positions." What is now styled the *Second Position* was then known as a "half position;" the modern *Third Position* being reckoned the "whole position." This system had many disadvantages, and besides being somewhat confusing, tended to minimise the importance of the intermediate positions (second, fourth, &c.) in comparison with the so-called "main" or "whole" positions (first, third, &c.). One of the results of this discrimination between whole and half positions is that, outside the *First Position*, it has become customary to regard the *Third Position* as of the greatest importance; and in too many cases the pupil is carried from the *First Position* at once to the *Third*, with but a passing glance, as it were, at the *Second*. This is done with the intention, very laudable in itself, of making things as interesting as possible; but in too many cases this is mistaken kindness; for it is not often that a pupil goes back from the *Third Position* to make a thorough study of the *Second;* even the most irksome progress is less tedious than retracing one's steps; and thus many amateurs continue with an imperfect command of the finger-board, for the simple reason that the imperfection was allowed to pass at a time when, with a little trouble, it might easily have been repaired. At the risk of making this Section a little dry and uninteresting, therefore, a somewhat greater amount of attention than is usual will be devoted to this too-much neglected *Second Position*.

L. SPOHR.

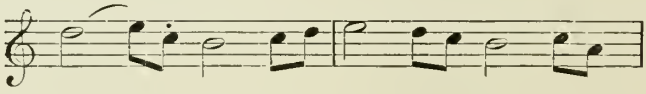


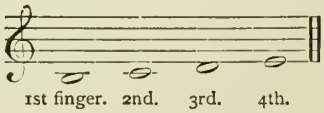

p
cres.
f

This exercise has been fingered throughout, with the object of making the first step towards the acquirement of a thorough knowledge of the *Second Position* as easy as possible. As regards the construction of the exercise, there are no new difficulties to be encountered; the significance of the dots over the notes has already been explained, as also the way in which the notes should be detached into groups in performance exactly as they are written. In the second bar, the slurred notes—

are, of course, played in the same bow, the two tied notes being made with a longish down-bow, and the succeeding B and C, with short strokes with the upper portion of the bow, so that the bow is in the correct position for the long up-bow on the slurred G and A. In the tenth and eleventh bars there is another species of slur, or combination of slurs rather, which requires attention—

The exercise is in $\frac{12}{8}$ time—four three-note groups to the bar; but the phrasing employed here indicates that the melody is to be carried *across* the weak accents of the bar, and the small slur implies that the two notes which it connects are sustained in one sound; the larger slur means that the E is to be played in the same bow with the D. The above bars, therefore, are to *sound* as though they were written thus—



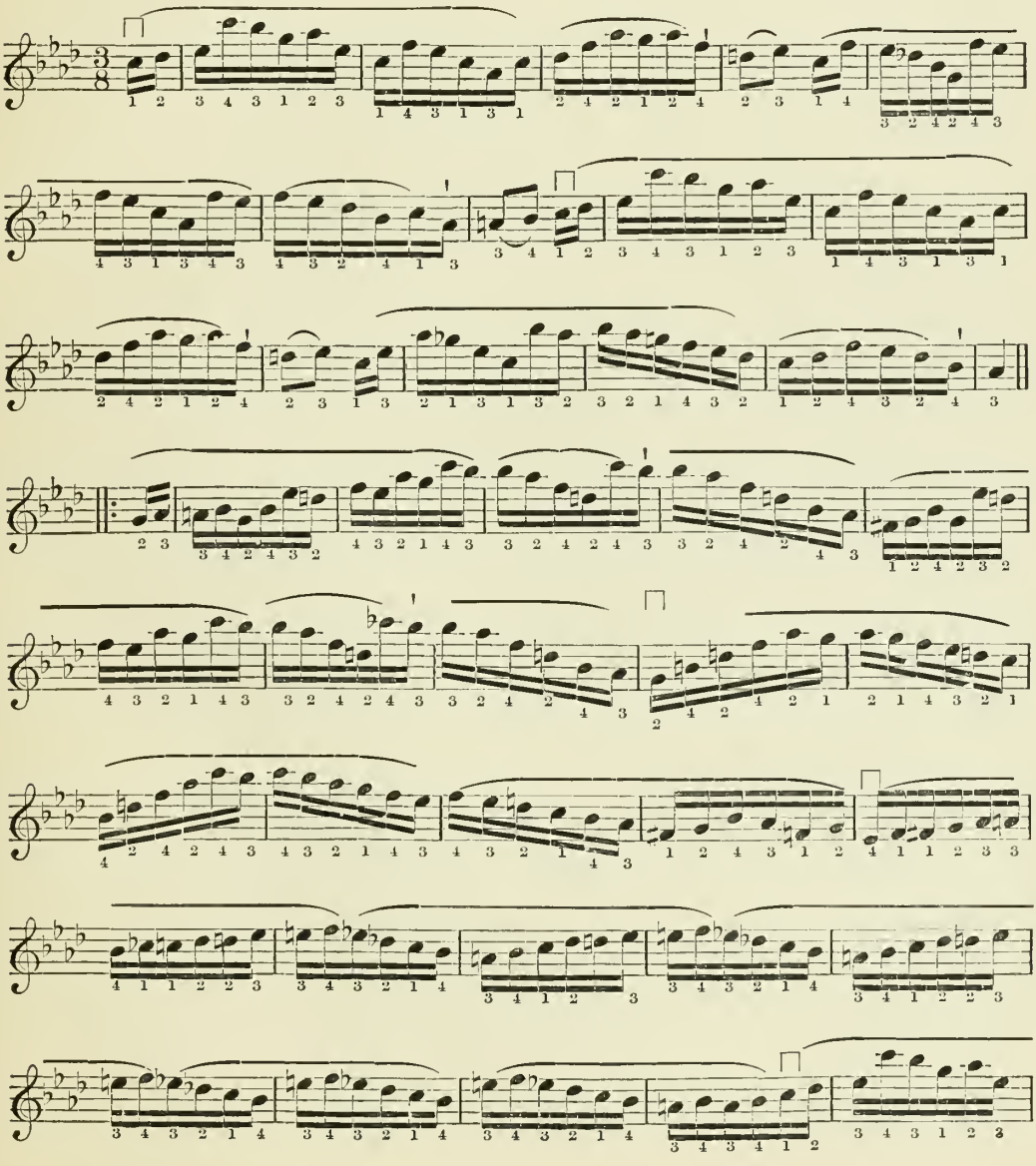
For the rest, the single notes throughout the exercises are to be played with short and decided, but not too heavy, strokes with the middle portion of the bow. These are all the difficulties, so far as the actual form of the exercises is concerned. The great point now to be considered is the *fingering* of the exercises. Fig. III. shows the correct method of holding the violin in the *First Position*, where the first finger is (or should be) immediately over the note A on the fourth string. Fig. VI. shows the hand in the *Third Position*, where the first finger is immediately over the note C on the fourth string. It will be observed that, in every respect, the left hand is held in exactly the same manner in the *Third Position* as in the *First;* it has been merely slid along the neck of the violin, so that the notes in the *Third Position* lie under the fingers. What the student has now to do is to place his or her hand in the *Second Position*, so that, the hand being held with perfect ease and freedom, it will be possible to produce the series of notes— 

in tune, and without any cramping, straining, or other awkwardness; for, unless the notes in the *Second Position*

can be produced with the same absence of restraint as those in the *First*, there is something wrong somewhere; and it would be a good plan if the student, before commencing this exercise, would play over the scales of B♭ major and B♮ minor in the list of major and minor scales given in the preceding volume, fingering them alternately in the *First* and *Second Positions*. When, by this means, as certain familiarity with the *Position* has been gained, the exercises may then be taken in hand.

The next exercise is more difficult, but it is a most valuable one; and if its difficulties are only grappled with in a systematic fashion, they should present no great obstacles to the persevering student; and once they are disposed of, the playing of this exercise any way well may reasonably be regarded as quite a respectable achievement.

Allegretto.



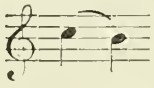
As it stands, this exercise is undoubtedly far from easy, and the student should set about *learning* it in the following manner. The exercise should first of all be played thus—

with short, detached strokes, no notice whatever being taken of the slurs. By this means the student will gain a general knowledge of the exercise in as easy a manner as possible. Even in this simplified form, however, it will be found that the change in the fingering, from that of the *First Position*, for example, having to make the F on the fifth line with the fourth finger on the second string, instead of on the first string and with the first finger, and so on, will be found somewhat confusing at first. From this will arise the risk of both faulty intonation and feeble tone, and the best plan for avoiding these evils will be to practise the exercise *bit by bit*, taking, say, four bars, or even two bars at a time, and mastering those particular two or four bars, as the case may be, before another passage of like duration is attempted, and so on, until every difficulty in the exercise has been conquered; and if any one bar appears more difficult than its fellows, then the student should simply give it all the more attention, playing it ten, twelve, or twenty times in succession, but getting it *right* eventually, no matter how often it has to be played first. This method of practice may doubtless appear tedious to some, but in the long run it is by far the most expeditious; and a very little experience will be sufficient to demonstrate its exceeding great value.

When the exercise has been mastered in this simplified form, another version of it may next be studied, in which slurs are introduced, as follows:—

Here the original slurring of the exercise is broken up for the greater convenience of the student. The previous form of the exercise (detached notes) will have afforded a knowledge of the actual notes. This one, which need not be carried beyond the point indicated above, will furnish material for practice in combining these notes into groups not exceeding six; and when the ability to do this with tolerable certainty and distinctness has been acquired, then the exercise may be taken up in its original form, in which there are groups of twelve and fourteen notes to be played in one bow. To do this properly, once the student is familiar with the construction of each group of notes, should not be very difficult, and only requires a little care and thought: let it always be remembered that in playing a succession of, say, twelve notes of equal value in the space of one up- or down-bow, the bow-hair must, so to speak, be *divided* equally among the notes to be played. In practising the exercise in its original form, the course already recommended should again be pursued, viz., each slurred group of notes should first of all be practised *separately*.

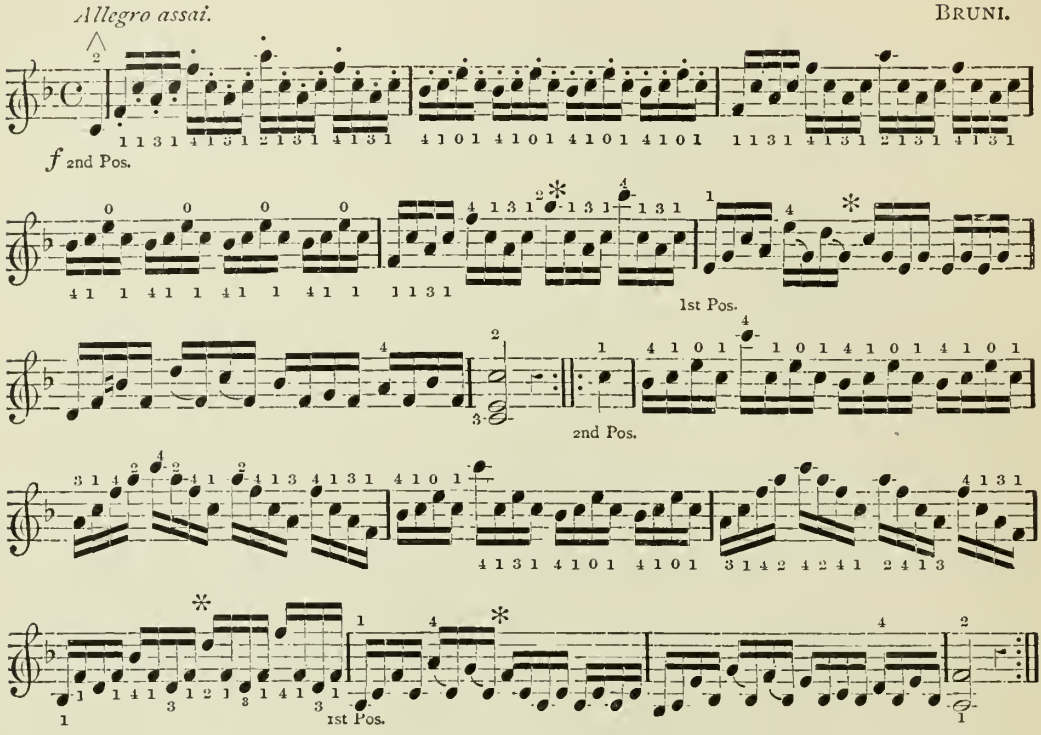
Having now some knowledge of the *Second Position*, the next thing the student has to do, is to learn to pass easily and quickly from the *Second Position* to the *First*, and *vice versâ*. This, one would imagine, was not of itself a very difficult thing to do, did not the mute testimony of many students of the violin appear to point to a contrary conclusion—"appear," advisedly, because there are in reality no difficulties in effecting a change from one *Position* to another, saving always those of the student's own making. There is nothing which exposes a faulty method of holding the violin more promptly and clearly than the necessity for a change of *Position*. If the violin is held properly there should be nothing more simple than to pass the hand easily and naturally from one part of the violin-neck to another.* To do this apparently simple thing, however, needs practice. The common experience is that, at first, when a change of *Position* becomes necessary, the student immediately takes a firm grasp of the violin-neck (suppose the change is to be from the *Second Position* to the *First*), thus almost inevitably throwing the hand out of the *Position;* and then, when, as it were, the evil moment can be staved off no longer, there is a convulsive movement made from what *was* not the *Second Position* into what *is* not the *First*. Much of this, no doubt, is due to a species of nervousness, and is proportionately involuntary. But this nervousness, and the errors to which it gives rise, must alike be overcome. The value of *Positions* lies in their susceptibility of rapid change, thus enabling the performer to range at will through the entire compass of the violin, passing from *Position* to *Position* with the same ease as from note to note.

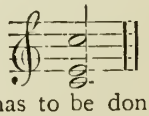
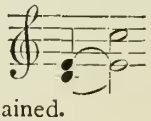
The next exercise is intended to illustrate the change from one *position* to another, and to give the student some very simple practice to begin with in moving the hand about on the violin. The change from the *Second Position* to the *First* at the sixth bar will need some attention; for, while there is an actual change acquired in the position of the hand, this change must in no way be apparent to the ear. The best aid to a correct change of *Position* will be a careful remembrance of the extremely trifling distance, in point of actual measurement, that the hand has to be moved: the difference is only that covered by the interval 

The same thing applies with equal force to the return from the *First Position* to the *Second* again, after the double bar. In these changes of *Position*, also, there must be no muscular contraction of any kind whatever—a violin-neck is not a broom handle. This tendency to clutch at the violin-neck must be fought against unceasingly; there is no need for it, for there is not the slightest danger of letting the violin fall in moving the hand; and where this tendency to clutch the violin-neck exists, it invariably happens that the hand is made to *jump* from one

* In moving from a higher *position* to a lower, the thumb is always to serve as a kind of guide to the hand. When a change has to be made into a higher *position*, it is an easy matter to move the entire hand at once; but when it becomes a question of moving *downwards*, the thumb must be drawn backwards towards the desired *position*, somewhat in advance of the rest of the hand, thus drawing the hand *gradually* into the new *position*.

Position to another, the consequence of which is that every note is out of tune, for the hand, in a case like this, never by any chance jumps to the right spot.



Only one or two other things remain to be said concerning this exercise. The exercise is marked *Allegro assai:* this means quicker than *Allegro*, but here, as in every other exercise, a very considerable latitude is allowed as regards time; and in view of this being the student's first introduction to changes of *Position*, the exercise can hardly be played too slowly at first, care being taken, however, to preserve the *character* of the exercise, no matter how slowly it is played. It will be observed that the two places in the exercise where a change of *Position* comes have been marked off by asterisks; the portions of the exercise lying within these signs should be practised separately until the change of *Position* can be managed without in any way affecting the continuity of the performance of the exercise. These are the difficult points; and it cannot be too strongly, or too often, impressed on the student, that the royal road to success (if there is one at all) lies in being continually on the look-out for difficulties to conquer: to the really earnest student a difficulty overcome, or a problem solved, should be more precious and glorious than the scalp of a departed fellow-man is to an Indian brave. Finally, at the close of the first part of the exercise there is a three-part chord,  It is not possible to sound these notes simultaneously on the violin, so what has to be done here, in order that the chord may be as sonorous as possible, is to play the notes as though they were written thus:—  care being taken to get first the *third* and then the *sixth* distinct, the E being sustained.

The Third Position.

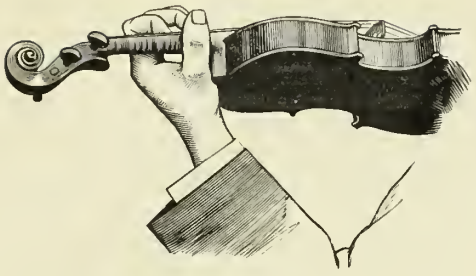


FIG. VI.

The accompanying illustration (Fig. VI.) shows the hand in the *Third Position*, where the first-finger note on each string is as follows:—

Fourth String. Third String. Second String. First String.

In the *Third Position* there is generally an increased tendency to let the violin fall into the fork of the hand. This must be guarded against, for it is no more allowable in the *Third Position* than in the *First;* and a glance at Fig. VI. will show that relatively the hand is held in precisely the same way in the *Third Position* as in the *First.*

In the next exercise there are, besides the notes proper to the *Third Position*, certain other notes called *Extensions. Extensions* are used for two purposes: first, as a means of augmenting the available compass of the instrument without moving the hand into a new position; scond, as a means of preserving the continuity of some particular phrase or passage. Of the first of these uses an example is given in the fifth bar of the exercise, where, by a slight stretching forward of the fourth-finger, the note

is obtained, a note which, properly speaking, does not belong to the *Third Position* at all. In connection with the production of this note it is essential that the third finger is meanwhile kept firmly in position on the C, with which the bar begins, as otherwise the fourth finger will almost certainly be put too far forward, the E♭ be out of tune, and the whole position of the hand spoilt. The second use for an *Extension* is seen in the seventh bar of the same exercise. Here the note A♭ with a figure 4 over it should, if the limits of the *Position* were to be rigidly observed, be made on the first string with the first finger. But both the note before the A♭ and the one after it belong to the second string, therefore the limits of the position are disregarded, in order that the A♭ may approximate as closely as possible in character to the remainder of the bar; for it can hardly have escaped attention that the same note is not at all the same on all the strings upon which it is possible to play it. Thus we can have—

To the eye these are all one and the same note, but to the ear each has its own distinct individuality, and it is in order that the *character* of a phrase or passage may be preserved unbroken that such liberties as *Extensions* are permitted. For instance, it would be obviously inappropriate to introduce the open E of the first string into a passage to be played on the third and fourth strings: the open note would assert itself like a smear of red paint daubed across a low-toned landscape.

In Section I. attention was drawn to the necessity for keeping the back fingers down on the strings as much as possible, and the reasons for so doing were given. The necessity still remains, only in a stronger form. What was essential where there was only one easily-recognised *Position* to be thought of is trebly essential where there are several rapidly-alternating *Positions* to be considered, and modifications of these *Positions* as well.

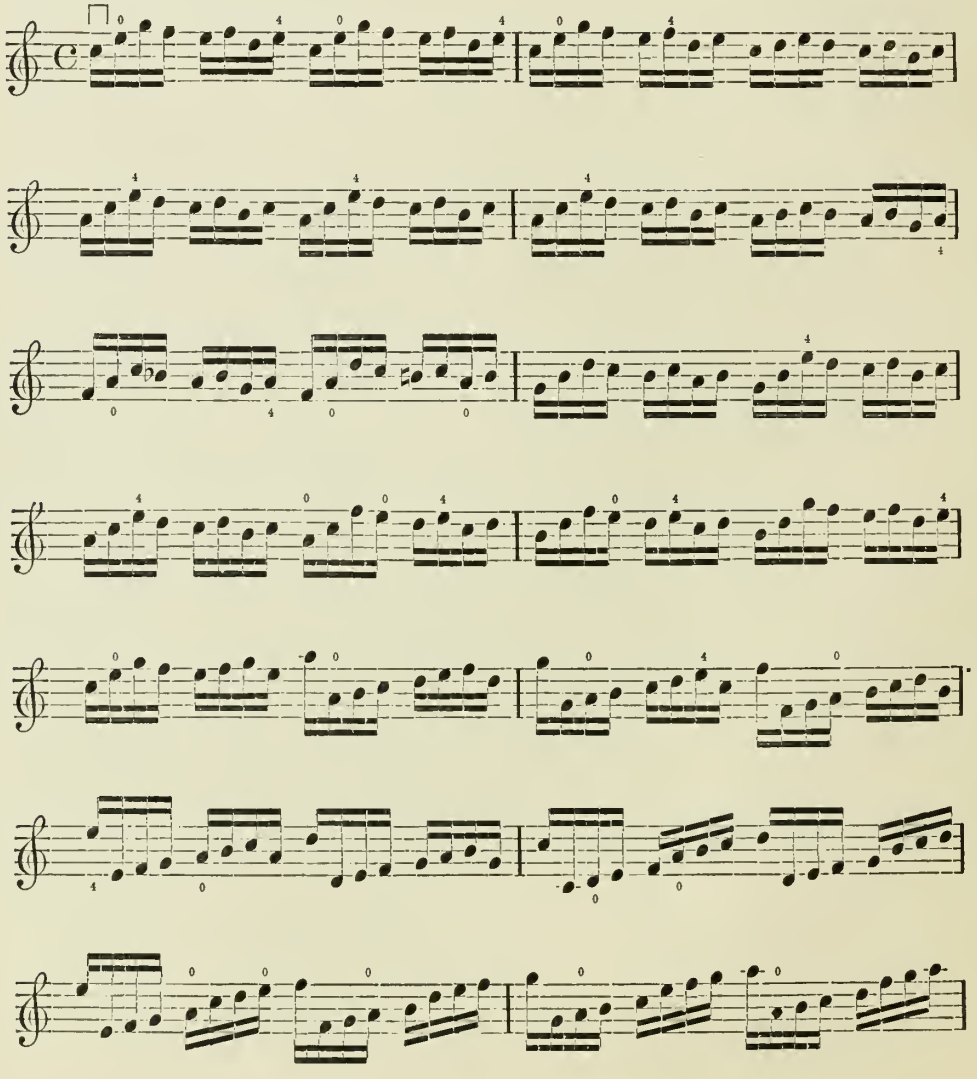
As in previous cases, it will be best to practise this exercise in a variety of simplified forms first, before attempting to play it as it is written. By this time, however, there should be no great need for simplifying the slurs; therefore, after a careful study of the exercise in a *staccato* form, sufficiently prolonged to give the student a thorough grasp of the contents of each bar, the exercise may at once be proceeded with in its proper form.

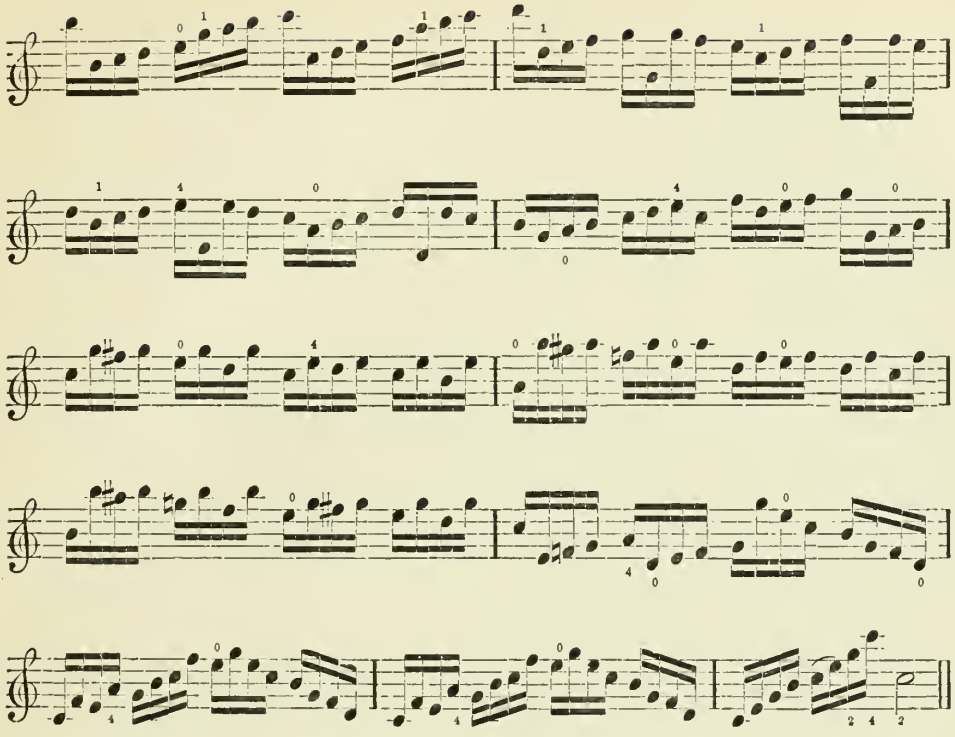
Allegretto. SPOHR.

The next exercise, by Rudolph Kreutzer, does not call for any special remark. Here the *First*, *Second*, and *Third Positions* are all made use of, and the student must carefully keep in

mind all that has been said concerning moving from one *Position* to another. The changes of *Position* here more resemble those that will in future be met with, when the student, later, comes to apply the knowledge gained from the study of these exercises to music in general, in that the changes of *Position* are here subordinated to the demands of the composition, instead of the composition being framed to illustrate some particular *Position*, as has hitherto been generally the case. The changes of *Position* are now merely indicated by the fingering of the notes, one *Position* being continued until the fingering indicates the substitution of another. By this time the student should be sufficiently familiar with the *Positions* treated of so far as to be able to recognise them at once from the fingering. The fifteenth bar of the exercise will require a little attention, for it will be seen that the bar commences in the *First Position*, then passes into the *Second*, and finishes in the *Third*.

Allegro moderato. KREUTZER





[*To be continued.*]

THE HARMONIUM.

By J. C. GRIEVE, F.E.I.S.

(*CONTINUED*).

CHAPTER IV.

FINGERING—SINGLE NOTES.

What are called *five-finger exercises* are designed to develop equally in every finger that power and dexterity so necessary to a proper manipulation of the keys. Exercises of this nature are generally and indeed unavoidably of a somewhat formal description. The simplest of all such exercises occurs in the following (Ex. IV.) :—

Ex. IV. (*To be played over several times.*)

In the above exercise (Ex. IV.) there are only five different notes for each hand (C, D, E, F, G); one note for each finger. Above the right-hand notes, and below those for the left hand, are marked certain figures. Those figures indicate the particular finger required for each note, thus— × means the thumb, and 1, 2, 3, 4, mean the fingers in regular order beginning with the forefinger.

Before the playing of the exercise be attempted, the proper shape and position of the hands must be considered. Let the student place his right hand over the five keys indicated by the notes, with the outside edge of the thumb resting on C, and about three-quarters of an inch over the key. The other keys must be touched with the tips of the four fingers bent almost at right angles from their centre joints. The wrist should be held up, level with the knuckles, and the back of the hand should be kept quite flat. In this position the thumb could be made to pass freely underneath, without touching the fingers, or altering in the least the shape of the hand. The hand should be squared to the keys, so that the fingers shall lie directly over and in a straight line *with* the keys, and not *across* the keys in an oblique direction. This will require that the elbows shall be well held in towards, but not rested on, the sides. The keys may now be pressed down in succession according to the music, but without blowing in the meantime. When one finger is in action, the others must not be allowed to straggle away from their respective keys—they must be held to their original position, and depressed and elevated

in succession, moving almost entirely by their back joints. Another thing that must be carefully attended to here is—the keys should be pressed down and allowed to rise promptly, but without striking or jerking. In passing from finger to finger, the one key must be up before the other is down; but so closely must the movements follow each other that it may almost be said they should take place simultaneously. If this be not attended to, a very disagreeable blurring of the tone takes place, caused by the sound of both keys being heard at the same time: this fault is not uncommon with beginners, especially those who have played "a little" on the pianoforte. After a key has been allowed to rise, the finger should be lifted from it, but—only a very little. The fingers should never be straightened: whether pressing the keys, or waiting their turn, so to speak, they should always be held in the bent position already described.

When the exercise has been gone over several times * with the right hand, the left hand should be treated in the same way. Then both hands should be taken together. After which wind may be supplied and the fingering and blowing practised together, thus—right hand alone, four times over; then, without any pause, left hand alone, four times over; and then, without pause, both hands together four times over. In playing in this alternate fashion, both hands should be placed in position before beginning, and neither should be withdrawn until the exercise is completely finished.

The exercise should be played at first very slowly. In most cases it necessarily will be, but every sound should be sustained for exactly the same length of time. As the fingers become accustomed to the movement, the speed may be increased; but absolute correctness, both as regards note and finger, must be the beginner's first and greatest aim. Let speed come last.

In Ex. IV. the hands are strictly confined to one position. With a more extended succession of notes, it would of course be necessary for the hands to move higher or lower on the keyboard. For this end several devices of fingering are employed, namely, *Extension*, *Contraction*, *Crossing*, *Substitution*, and *Changing;* all of which are exemplified in Ex. V.

Extension applies to the spreading out of the fingers, so that they may embrace more than five keys—as in Ex. V. at *a*, where the hand is spread out to its fullest extent, covering an octave of notes.

Contraction means drawing one finger nearer to another than it naturally lies—as in Ex. V. at *b*, where, with the fourth finger on C, the thumb is drawn up to A; this movement contracts the hand for an instant and temporarily pushes the first and second fingers out of their proper place. By this means the hand is here carried to a higher position on the staff.

Crossing refers to the passage of the thumb underneath one or more fingers, to a key beyond that which for the time is being held down—as in Ex. V. at *c;* or the reverse action, that is, the passage of one or more fingers over the thumb—as at *d*. Crossing is at once the surest, cleanest, and most rapid means of changing the hand from one position to another.

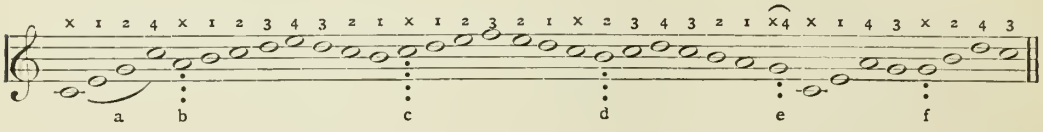
Substitution means simply one finger taking the place of another while the key is in the act of sounding—as in Ex. V. at *e*, where the G is first pressed down with the thumb, then the fourth finger is drawn in and rested on the same key, allowing the thumb to be released. In making a substitution, the student may at first find it difficult to keep the key down. To make this easier he must avoid the common fault of placing the two fingers side by side when they are resting on the same key. They must never occupy this position, but the longer finger should always be in front of the shorter. Substitution is very apt to be clumsily performed at first; but if the proper position of the hand be attended to, and the fingers placed on the keys as here explained, the execution of this device will be made smoother and easier. Substitution should always be performed quickly, no matter how much time there may be to spare for it. As soon as the one finger has pressed the key, the other should take its place beside it. The former finger should then immediately be released and held in readiness for

* The row of little dots across the stave, in Ex. IV., a *sign of repetition.*

its next note. Substitution is a very useful device in harmonium-playing; nevertheless it is frequently abused and resorted to at the wrong time. In slow music it is most serviceable; but in music of a quick nature the time required to execute the substitution is often a reason why it should not be used where any of the other devices are available. The fingering of a substitution is indicated by two figures placed close together, and having a small curved line over them. The fingers follow each other in the order in which the figures occur.

Changing is an easy device, and consists in changing from one finger to another where a repeated note occurs—as in Ex. V. at *f*, where the G, taken first with the third finger, is repeated with the thumb. In Changing, the key must never be touched with both fingers at the same time: it is first pressed down with one finger and allowed to rise; that finger is then withdrawn, and the other presses the key down again.

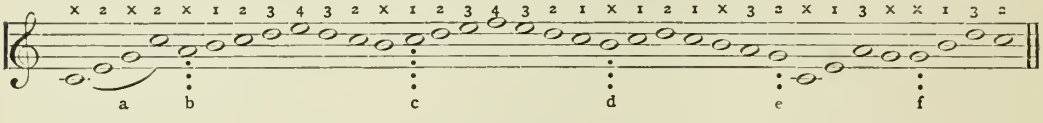
Ex. V.



Ex. V. is not meant as an exercise exactly. The student should, however, test each example of fingering therein contained, according to the explanations just given.*

There is a general impression in the minds of most beginners (if not all), to the effect that a given passage of notes can *only* be fingered in *one* particular way. This is altogether wrong. A passage may be fingered in several different ways, and each may be as correct as the other, provided that an easy and fluent rendering of the music can be obtained in every case. Of course, in certain formal passages, such as *scales* and *arpeggios*,† there is a conventional method of fingering employed, which might almost be said to be invariable; but beyond this the fingering is very much a matter of individual judgment and taste, entailing, of course, a complete knowledge of the different finger devices and an experience of their general application. Armed with this knowledge and experience, one would be quite justified in fingering the passage given in Ex. V. in quite a different manner, provided he was quite satisfied that the execution of the music was as easy and as effective the one way as the other—as, for example, in Ex. VI.

Ex. VI.



Here (Ex. VI.) the fingering is as proper as it is in Ex. V., although every device there employed is here exchanged for a different one. This the student should verify for himself by comparing the two examples. It appears, then, that we may finger a passage very much as we choose? That is so. But let the student remember that, whatever way he chooses, he must *always employ some particular device.* Therefore let him try to understand the object of each and all of the finger devices, so that he may be qualified to exercise his own judgment in the matter when he is left to discover for himself the best means of fingering a given passage.

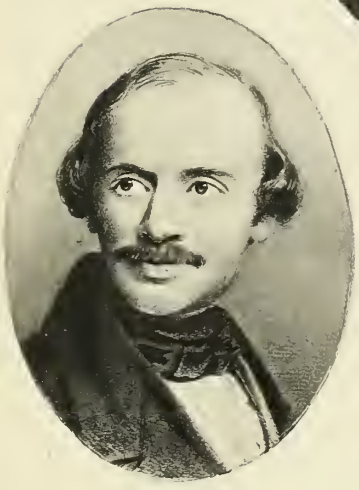
* There are still two finger devices to refer to—*Lifting* and *Sliding;* but these are only used when two or more notes are played simultaneously with the one hand, or when the black keys come into operation; so that no explanation is given here, but will be found further on.

† These are noticed in their proper places.

STERNDALE BENNETT

JENNY LIND

PURCELL



JULIUS BENEDICT

JOHN L. HATTON

Great Musicians

PLATE V

F. JENKINS HÉLIOG. PARIS

The following exercises (Ex. VII.–XI.) will give the student further insight into the matter of finger devices. They will also provide a kind of finger gymnastics in regard to the various stretchings, twistings, and bendings, which even ordinary playing demands of the fingers. The frequent and assiduous practice of these elementary exercises must not be neglected, as it is only by such means that the student can hope to accomplish successfully the more difficult work that lies before him. In these examples, notes of different shapes are used. The shape of a note determines its relative duration value, or indicates how long the sound is to continue. A semibreve 𝅝 is the longest note in ordinary use; its value is, let us say in the meantime, *four pulses* or *beats*. A minim 𝅗𝅥 is half the value of a semibreve; it counts, therefore, *two pulses*. A crotchet ♩ is half the value of a minim, and counts *one pulse*. It will be further seen in the exercises that follow, that a number of upright lines are drawn across the staff throughout the course of the music: these are called *Bar-lines;* their purpose is to divide the music into so many equal portions. The space between one bar-line and the next is called a *measure*. In some tunes the measures contain two pulses, in others three, and in others four, and so on.

In Ex. VII. there are four crotchets in each measure. A crotchet is the fourth part of a semibreve, so we find $\frac{4}{4}$ marked at the beginning of the staff; this is called the *time-signature*. Sometimes this character is used 𝄴 instead of $\frac{4}{4}$. The left-hand part begins with what is called a semibreve rest —▬—; this means that the left hand must wait for the length of a semibreve before it begins. In the playing of the exercise the fingering must be carefully observed, and the semibreves sustained their full length of time. The hands may be first practised separately. Where there are no figures marked, the fingers should be used in their natural order.

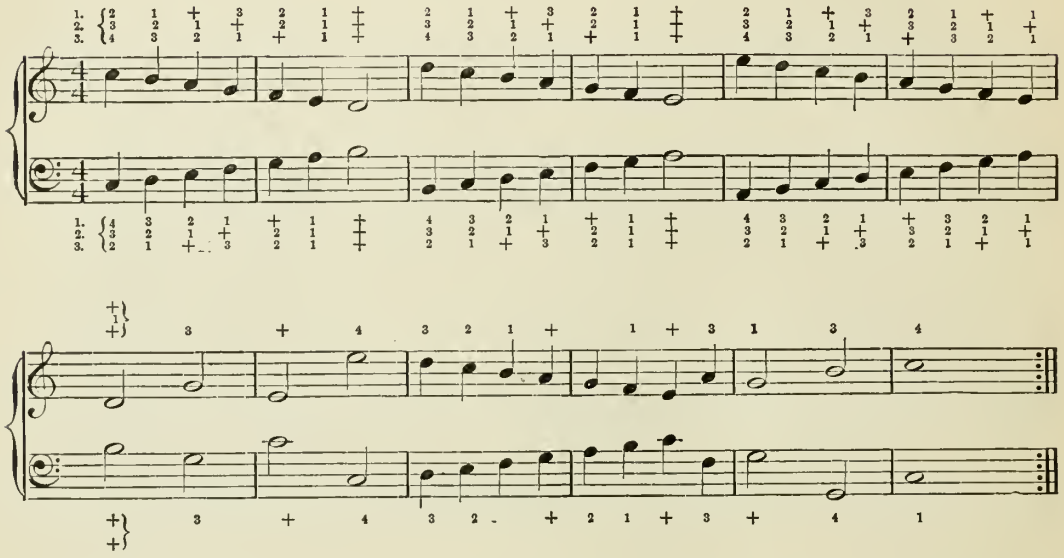
Ex. VII.

In Ex. VIII. every note is figured, the extensions employed rendering the fingering somewhat more difficult than that of the preceding exercise.

Ex. VIII.

In Ex. IX. three different sets of fingering are given: they are all available, and should be well practised.

Ex. IX.



In Ex. X. there are three crotchets in the measure; the time-signature is therefore $\frac{3}{4}$. Dots are here used after some of the notes, as in the third measure (left hand) and elsewhere. A dot after a note adds to that note half its own value, so that a dotted minim is equal to three crotchets. It will be noticed that a curved line extends from the dotted minim in the bass of the third measure to the next crotchet. This is called a *Tie*, and joins two notes together, so that the second note is not repeated, but merely held on. The unfigured notes in this exercise lie naturally to the fingers.

Ex. X.

Ex. XI. affords a mixed exercise in the finger devices. The fingering of the repeated notes should be attended to.

Ex. XI.

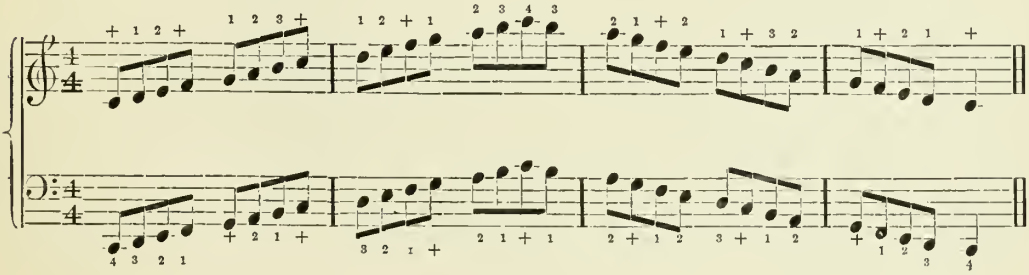
CHAPTER V.

SCALE PRACTICE.

After the student has sufficiently practised the exercises in the preceding chapter, so that he can play them with ease and at a moderate speed, he may then seek to acquire a little more facility of fingering. At this stage *scales* form the best exercises for our purpose. Let us begin, then, with the simplest, namely, the Major Diatonic Scale of C—in other words, the *common scale* beginning with the note C (Ex. XII.). We may begin a scale upon any note, and whatever be the name of the starting note, that also is the name of the scale or *Key*.*

The scale of C is the only scale that can be played entirely upon the white keys: other scales require the use of one or more black keys. Therefore the scale of C is the simplest.

Ex. XII.



* The word *Key* means here the pitch of the scale, or the particular octave of notes employed: thus—the *Key* of C means the scale as represented by the octave from C to C; the *Key* of F means the scale as represented by the octave of notes from F to F, and so on.

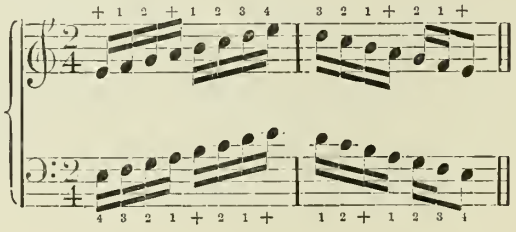
The foregoing (Ex. XII.) is written in *quavers*. A quaver is half the value of a crotchet—therefore this exercise may be supposed to move faster than those preceding. Generally speaking, this is a right supposition, but speed must not at this stage be the first consideration: *slow but sure* should here be the student's motto.

Scales may be fingered in different ways, yet there is a recognised order of fingering which is pretty uniformly adopted by musicians. It will be observed that, in Ex. XII., the right hand thumb falls on all the C's and F's, except the highest C; this latter note, because it is the highest, being left to the highest finger—the *fourth*. In the left hand the thumb takes the G's and the C's, except the lowest C, which, because it is the lowest note, is taken by the lowest finger—the *fourth*.

In practising this scale (Ex. XII.) the student must be very careful to use his thumbs at the proper notes. He will observe that every time a thumb is used (except it be on the highest or the lowest note) *crossing* takes place. Crossing is an essential feature of scale playing. He will further notice that the thumbs do not always play together, but only at the middle note (C), both going up and coming down. At the other places where the thumbs are used, then, some difficulty may at first be experienced, just because they do not play together. To reduce this difficulty to a minimum, the hands must first be practised *separately* and *slowly*. Rapid execution should be gradually attained, and should only be sought for when correctness of note and finger is absolutely faultless. We cannot impress this too forcibly upon the young beginner.

The fact of the thumb being reserved for particular notes when playing the scale, does not bind the thumb to these same notes when only a portion of the scale is played. It is only when we commence at the beginning of the scale that the right hand thumb falls on F, and the left hand thumb on G. Were we to begin at any other point in the scale except the note C, that which would fall to the thumb would depend entirely upon the note we should start with. It is not so much the *names* of the notes the thumbs have to play that we should remember; it is their *order*. In playing the scale of C, the right hand thumb falls on the *first* and *fourth* keys. This is the *model fingering* for all successions of white keys. So that if we start with E, the right hand thumb should play E and A; these are two different notes from the previous case—different in name, but the same in regard to their relative position. This is shown in Ex. XIII.

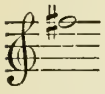
Ex. XIII.



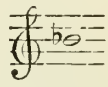
The above (Ex. XIII.) is written in *semiquavers*: a semiquaver is half the value of a quaver. The time-signature at the beginning ($\frac{2}{4}$) means *two fourths*—two crotchets—in a measure. If this passage were extended higher, both thumbs would, of course, fall on the eighth note, as in Ex. XII. The student should practise passages of notes similar to the foregoing, beginning on every degree of the scale, and using the fingers in the same numerical order as shown in the above examples. This may be called *regular* fingering. Such passages as we are recommending, the student must remember, are not scales * in the proper sense—but merely different portions of the one scale of C.

* A scale is a succession of what are called *tones* and *semitones* in a *certain order*, which *order* must be preserved, no matter what note the scale be made to start with. For a fuller description see the article, "Rudiments of Music," in this work.

If we try to play a correct scale beginning with some other key than C, we shall find that one or more black keys are required to provide the proper sounds. These black keys are indicated in the music by two differently shaped characters, one called a *sharp*—♯, and the other a *flat*—♭. The black key immediately to the right of a given white key, is called the sharp of that white key; therefore the black key next above F is called F-sharp, written thus:—

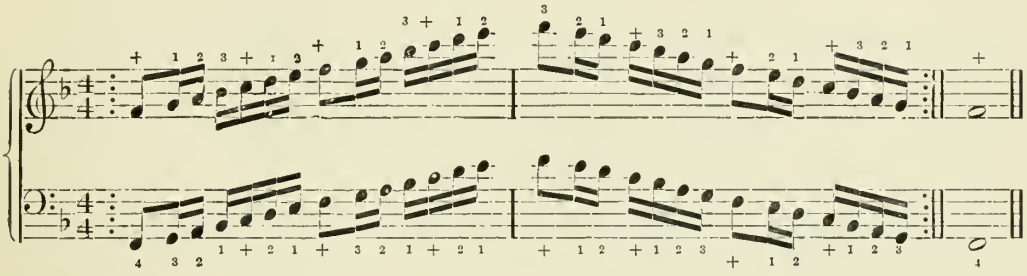


; and the black key next below B is called B-flat, written thus:—



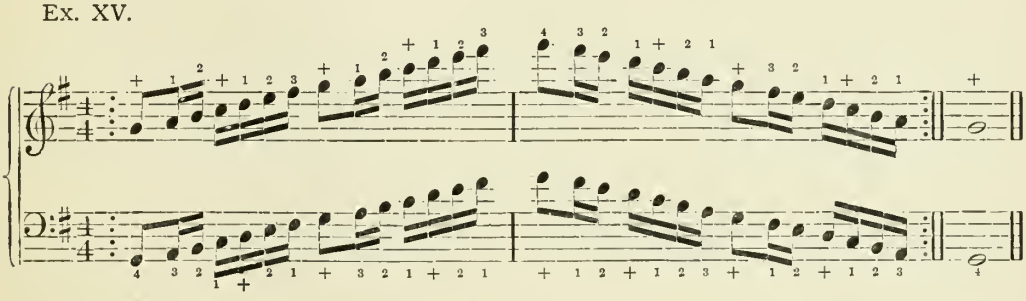
Further explanation of this part of the subject will be found further on. In the meantime, suppose we wish to play a scale beginning with the note F,—when we reach the B we shall find that note producing a wrong sound; it is too high for the fourth note of the scale, therefore we must take the black key lying next below it, namely, B-flat. This makes the scale beginning with F perfect. The B-flat will, of course, be marked in the music when the scale of F is used, but the flat is not usually written before every B that occurs: it is marked at the beginning of each line of the music, and there it is called the *Key-signature*, because it lets us know the name of the *Key*—or the name of the note upon which the scale is built. Ex. XIV. is the scale of F with its usual fingering.

Ex. XIV.



Again, if we try to play a scale beginning with G, we shall find that the seventh white key from the beginning produces a wrong sound—it is too low. We shall therefore have to play the black key lying next above it, namely, F-sharp—this makes the scale of G perfect. As in the previous case, the F-sharp is placed at the beginning of the music. See Ex. XV.

Ex. XV.



These scales should be practised as in the preceding examples—with separate hands first, and in slow time. Let it be noticed that the first note of each octave is a quaver—the other notes are semiquavers. The *Key-note*, then, in every case, must here be held twice as long as the other notes. This may be a small matter, but it is one which, if neglected, is apt to beget general carelessness—and this very point is too commonly neglected by beginners.

In regard to the fingering of the above two scales, it may be noticed that in the scale of G the order is the same as in the scale of C—it is, therefore, *regular*. In the scale of F, however, while the left hand retains the same regular order, the right hand does not—the fingering in the right hand here is *irregular*. In fingering scales having sharps or flats, the ordinary rule is to avoid playing a black key with the thumb. The objection to the thumb is reasonable, as, owing to its comparative shortness, it is awkward for the thumb to reach a black key in playing running passages such as scales. For a similar reason the fourth finger is sometimes placed under the restriction. In the right hand fingering of the scale of F we see that the fourth note, B-flat, instead of being taken with the thumb is given to the third finger, leaving the thumb to play the fifth note. From this arrangement we may deduce a simple but useful rule for the fingering of running passages generally in which black keys occur, namely: wherever the thumb cannot play its proper note by reason of a black key occurring, it should take the white key lying nearest to the black key, above or below, whichever is most convenient. Now if the student apply this rule to several passages, he will perceive the value of it. Let him play, with the right hand, an octave of notes beginning with the second note of the scale of F, then with the third note, and so on. He will thus find that the *regular* fingering given in the scale of C will hold good excepting at two points, namely, when beginning with the first note (F), and the fourth note (B-flat). There *irregular* fingering occurs. The first of these has already been illustrated (Ex. XIV.); the second is here given—Ex. XVI.

Ex. XVI.

Right hand irregular.

Here it is plain that the thumb cannot play its proper note to begin with—being a black key, so that it must take the second note. The first finger will most naturally take the first note. After the black key has been disposed of, the fingers fall into their *regular* succession. If the left hand be tested, it will be found that here also there are two notes of the scale which, if they are employed to begin a passage with, will prevent the thumb from falling on its proper key, namely, the fourth note of the scale and the seventh, as shown in Ex. XVII.

Ex. XVII.

a. Left hand irregular.

b. Left hand irregular.

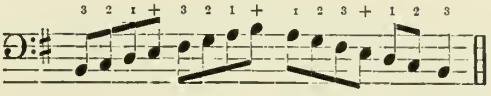
In the above Ex. XVII. at *a*, the first note is represented by a black key, which is awkward for the fourth finger; it is therefore played with the third. This prevents the thumb from falling on its proper note, but it plays the white key next below it, being most convenient. At *b* the fifth note is a black key, and upon this key the thumb would in regular succession fall. To prevent this, however, the passage is begun with the third finger; this causes the thumb to fall on the white key next below the black, as being most convenient.

In regard to the scale of G, something similar will be found. On every degree of that scale, excepting two in the right and two in the left hand, passages consisting of an octave may be played with the fingering in *regular* order. The exceptional cases are given below—Ex. XVIII.

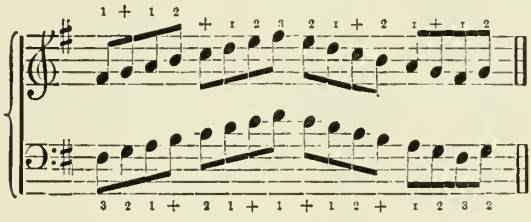
Ex. XVIII.

a. Right hand irregular.

b. Left hand irregular.



c. Both hands irregular.



[*To be continued.*]

THE ORGAN.

By J. S. ANDERSON, Mus. B., Oxon.

(*CONTINUED.*)

PRACTICAL ORGAN SCHOOL.

The student, before commencing the organ, is recommended to devote considerable time to pianoforte practice. He should, at least, have a practical knowledge of all the major and minor scales, along with the arpeggios of the common chords, and be able to read a piece of moderate difficulty fairly well at sight. Failing this, his progress will be, comparatively speaking, slow and uncertain. After beginning the organ, moreover, it will be of the greatest importance and advantage to him, if his pianoforte practice be kept up, more particularly as regards the technical work above alluded to.

Having then acquired sufficient knowledge of the stops, mechanism, &c., as already explained in Part I., the first difficulty to which he will have to give his attention will be the use of the *Pedals*.

The idea that the pedal-board is only designed to supply a note here and there in the harmony is not uncommon, but need only be mentioned to be dismissed; and the student must, therefore, face the difficulty at once of being able to play a *part* with his feet, similar to that of the cello-player or double bassist of the orchestra, the feet being, in point of fact, a third hand to the organist.

Independence of movement between hands and feet is a further difficulty; but the student must first learn to find his way on the pedal-board with feet alone, before attempting to combine manuals and pedals.

The methods of pedalling are as under:—

(*a*) By the use of alternate feet without crossing, using either heel or toe of the foot.

(*b*) By using heel and toe of the same foot (as for a sharp and natural, or two naturals, lying close together).

(*c*) By crossing the feet, using either heel or toe.

(*d*) By using the outer and inner edge of the same foot (as for two sharps or flats lying close to each other).

The player should sit in such a position that he can reach the notes—both sharps and naturals, without effort, while resting the whole weight of the body on the organ stool. The notes should be played freely from the ankle-joint without more motion of the leg than is absolutely necessary. Care should also be taken that the note is not struck, but simply pressed down firmly as far as it will go, and that there is no overlapping of the notes, each note getting strictly its own value.

The indications used in this work for the method of pedalling are:—

Heel of the foot, ┼—Toe of the foot, ┬—

When placed *above* the note—the *right* foot.

When placed *below* the note—the *left* foot.

⌜‾‾‾‾⌝ *above* the notes indicates two or more notes played by the *right* foot.

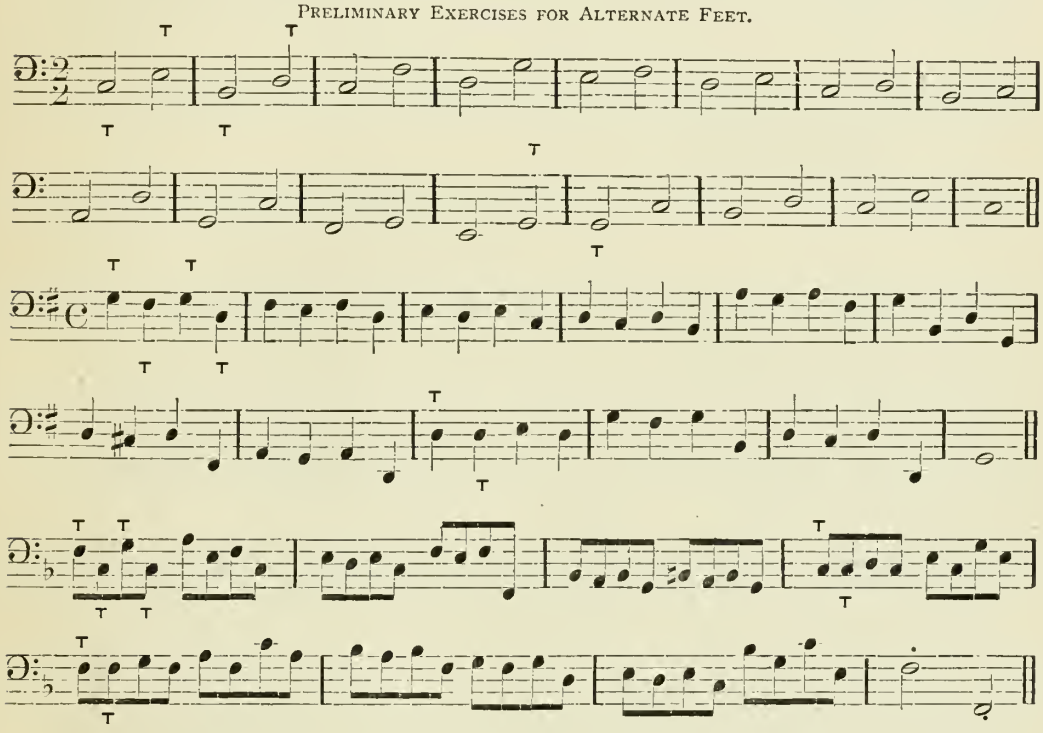
⌞____⌟ *below* the notes indicates two or more notes played by the *left* foot.

The following studies in pedalling have been selected to exemplify these various modes of pedalling, as well as some of the combinations of these which are constantly in use :—

Studies for the Pedal alone.

STOPS—PED. BOURDON, OR OPEN DIAP., 16 FT. GT. DIAPS., 8 FT. GT. TO PED. COUPLER.

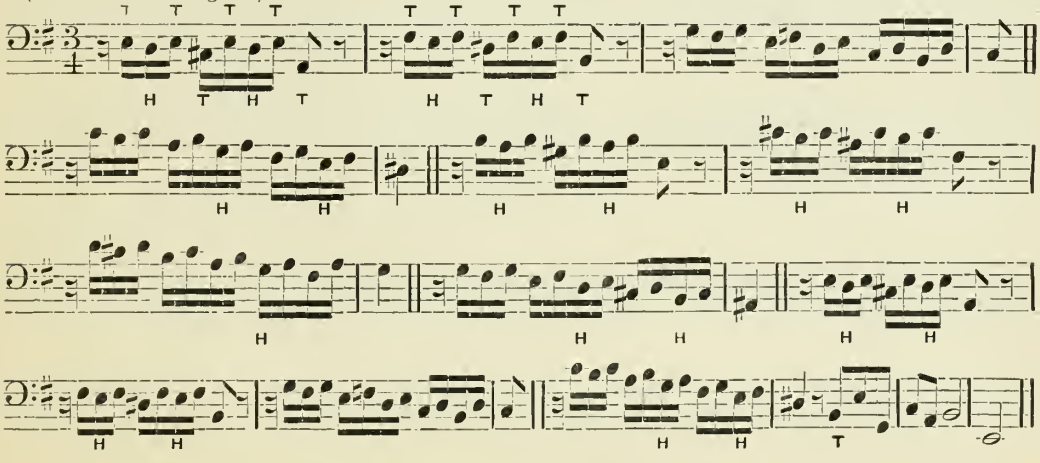
PRELIMINARY EXERCISES FOR ALTERNATE FEET.



In the following exercises alternate toes are intended to be used where no other indication as to the method of pedalling is given :—

EXERCISE 1.

(Alternate Feet throughout). From Prelude in E Minor.—BACH.

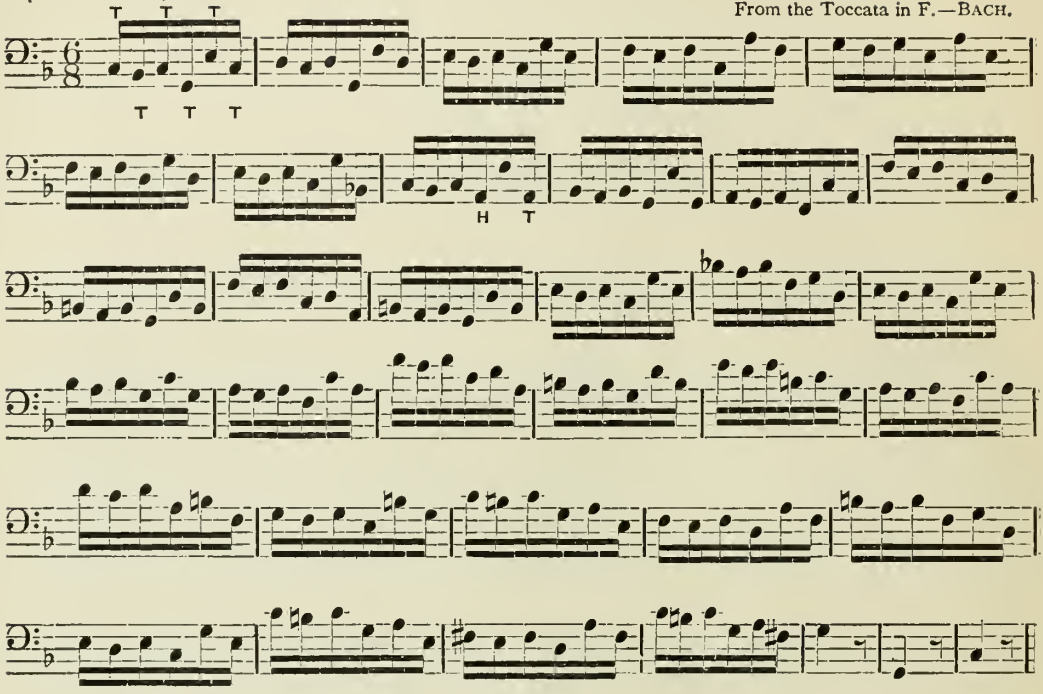


PEDAL STUDIES (*continued*).

(Alternate Feet.)

EXERCISE 2.

From the Toccata in F.—BACH.



EXERCISE 3.

(Alternate Feet and Heel and Toe.)

From Prelude in C.—BACH.

EXERCISE 4.

From G Minor Fugue.—BACH.

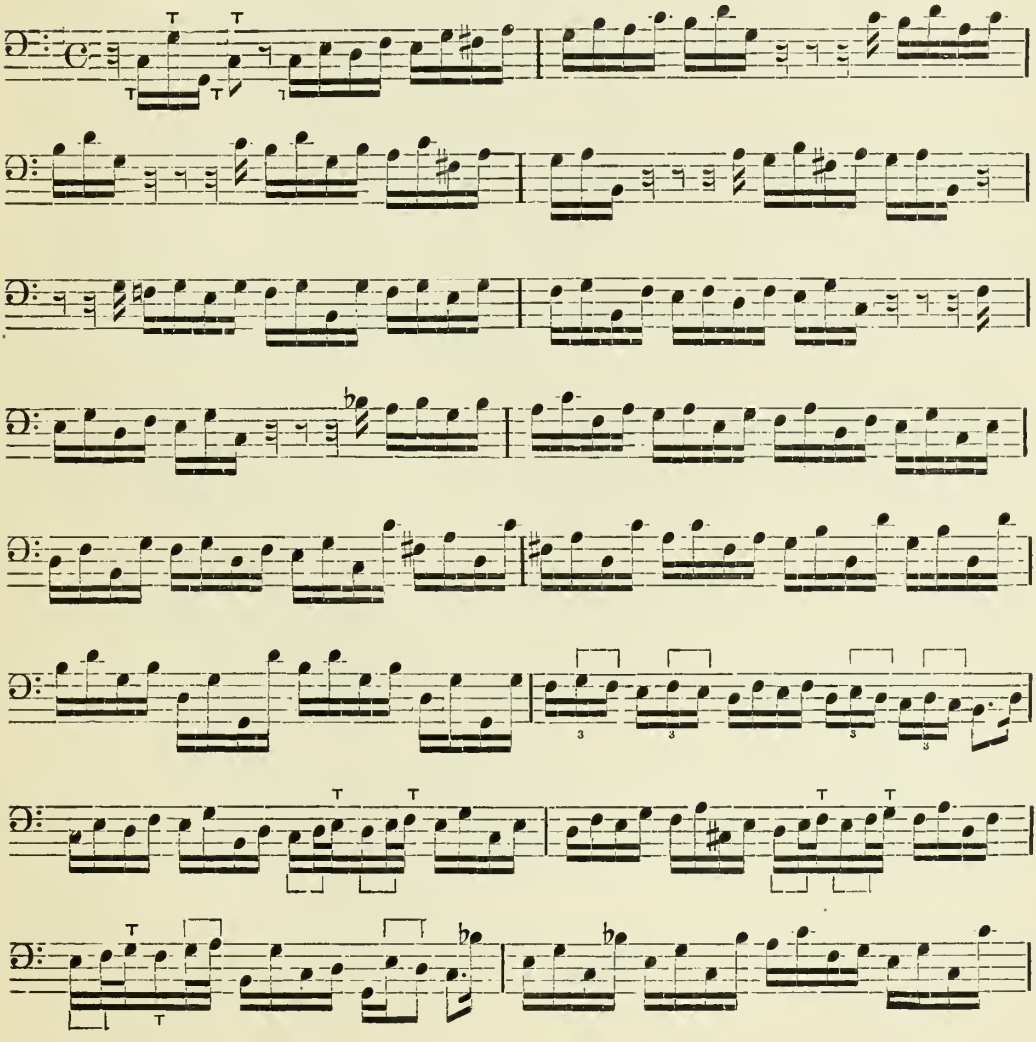
PEDAL STUDIES (*continued*).

EXERCISE 5.

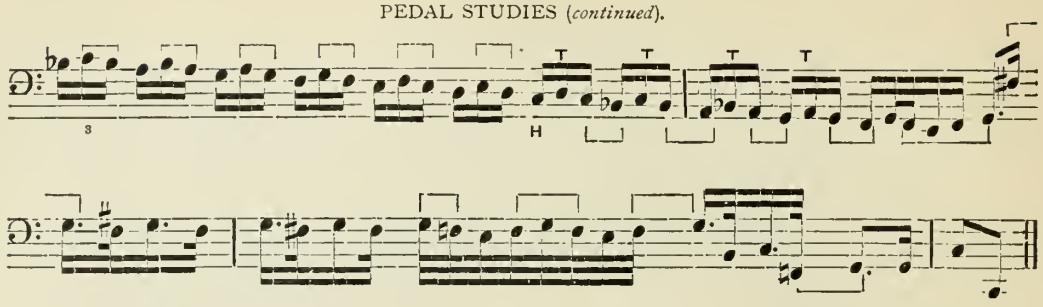
From Prelude in E.—BACH.

EXERCISE 6.

From Toccata in C.—BACH.



PEDAL STUDIES (*continued*).



EXERCISE 7.

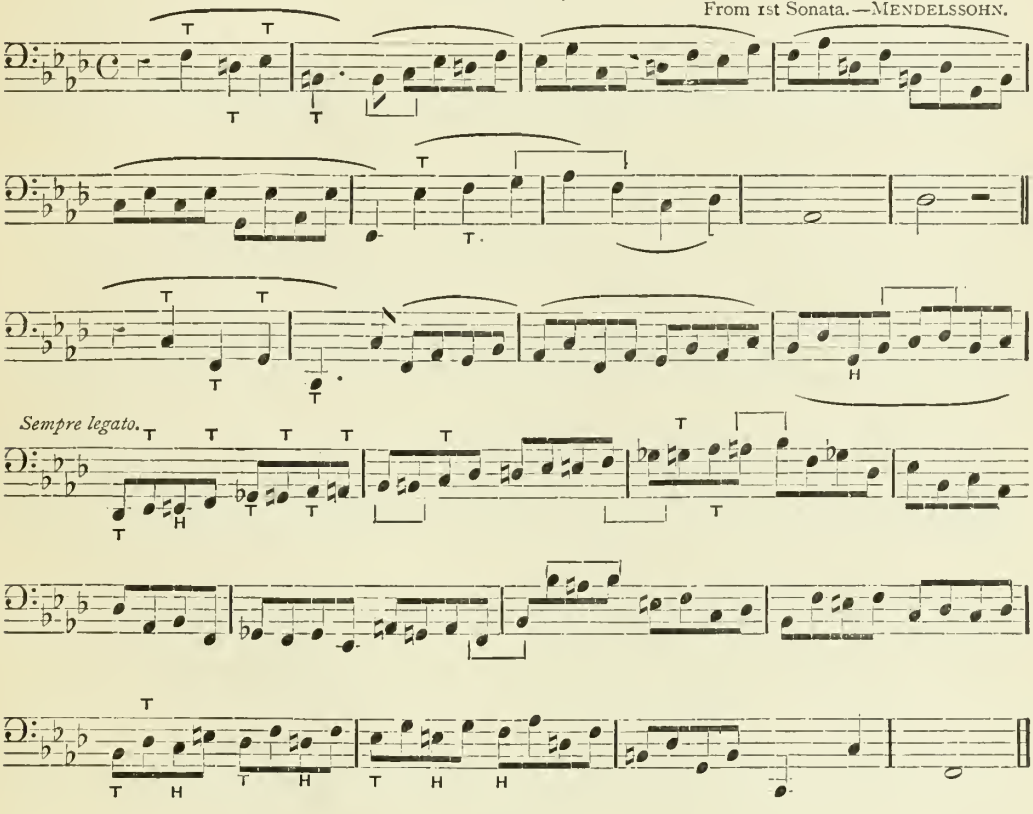
(Crossing the Feet. Right foot passes in front of the left except at *.) From BACH.

EXERCISE 8. From a Fugue in G. Minor.—J. L. KREBS.

PEDAL STUDIES (*continued*).

EXERCISE 9.

From 1st Sonata.—MENDELSSOHN.



EXERCISE 10.

(Changing the foot.)

From HANDEL.

PEDAL STUDIES (*continued*).

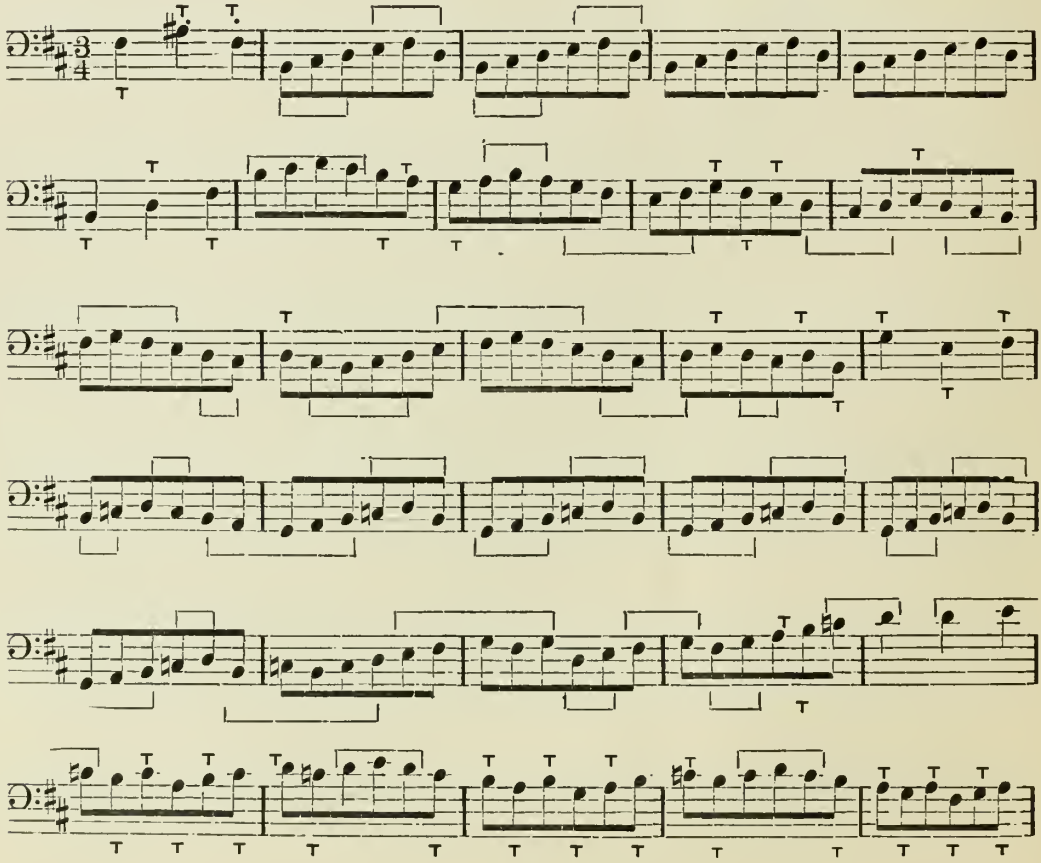
EXERCISE 11.

(The left foot passes in front of the right.)

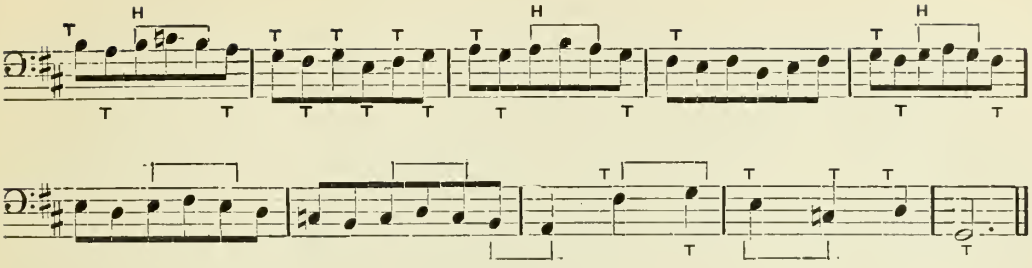
From HANDEL.

EXERCISE 12.

From Chorus, "Fixed in His Everlasting Seat."—HANDEL.



PEDAL STUDIES (*continued*).



EXERCISE 13.

From Chorus, "Wretched Lovers." HANDEL.

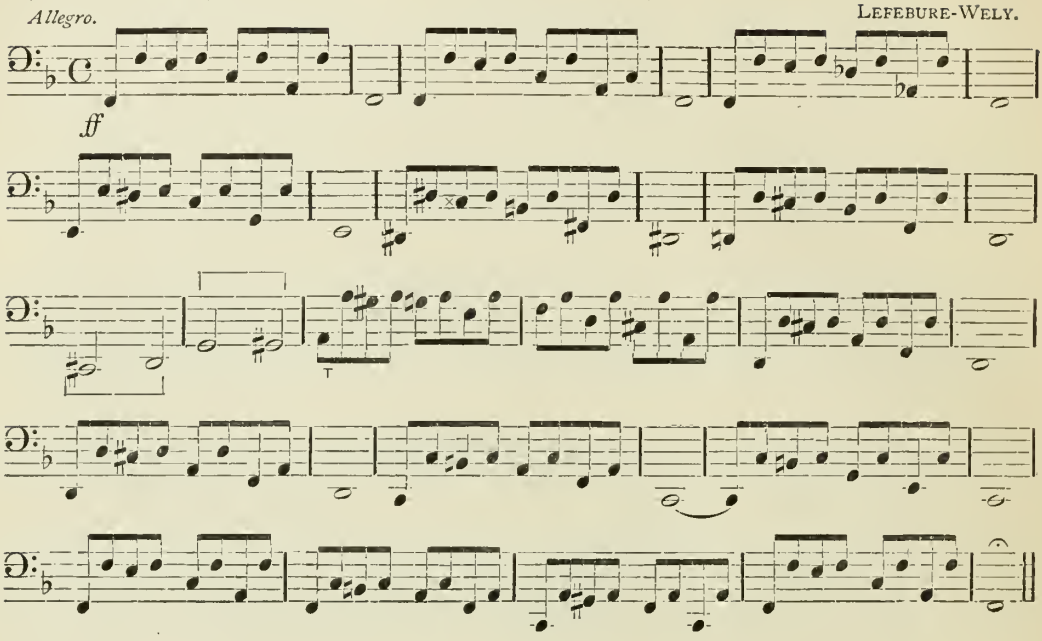
PEDAL STUDIES (*continued*).

EXERCISE 14.

(Alternate feet throughout.)

Allegro.

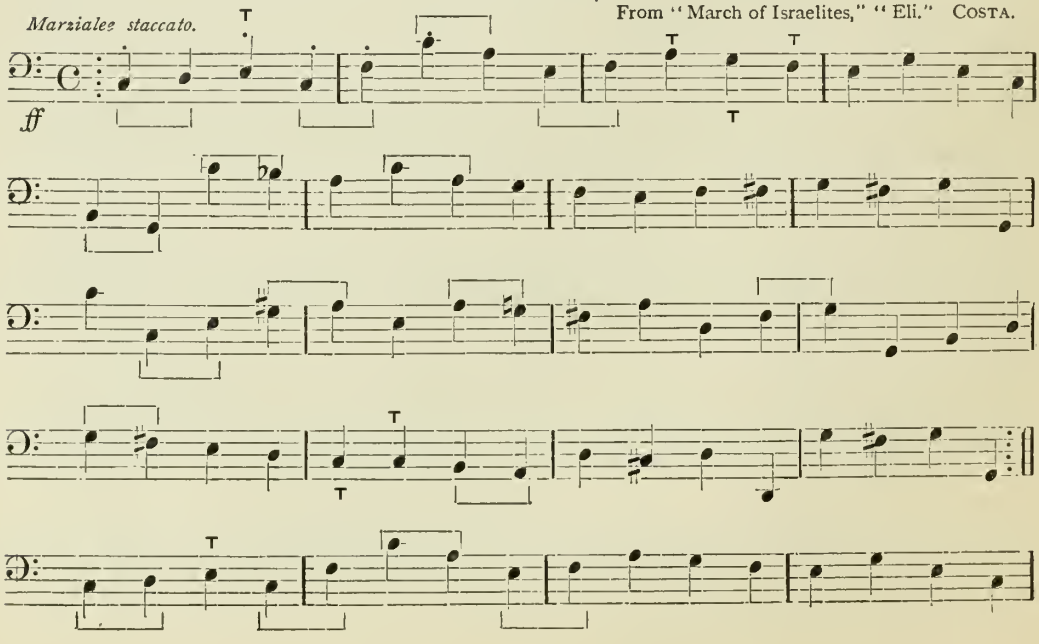
LEFEBURE-WELY.



EXERCISE 15.

Marziale e staccato.

From "March of Israelites," "Eli." COSTA.



PEDAL STUDIES (*continued*).

[*To be continued.*]

THE ORCHESTRA.

By F. LAUBACH.

In treating of the Orchestra, one can but be impressed with the wideness of the subject. Its simplicity of structure, its complexity of detail, its history in the past, its accomplished position at present, and its possibilities in the future, all point to the many-sidedness which a treatise on the subject must possess to claim to be in any degree exhaustive. There seems to be, as one looks around, no parallel to the wonderful advance made in music, especially instrumental music, during the last one hundred and fifty years, except in the case of science or scientific invention. For before that time men had been content to go on experimenting, improving if you like, but on the same antiquated methods, making, as it seems to us, little actual progress.

The art of instrumental music, as we now understand it and practise it, had its beginning in the middle of the eighteenth century, and owes its origin to Johann Sebastian Bach (1685–1750), or, speaking in a strictly modern sense, even in a greater degree to his son, Karl Philip Emanuel Bach, born in 1714. To him, and to the great triumvirate who followed at intervals—Haydn (1732), Mozart (1756), and Beethoven (1770),—we ascribe the wealth of orchestral music we now enjoy, so superb in instrumental colouring, so entrancing in melodic beauty, and withal so supreme in contrapuntal skill.

Before, however, considering in detail the work of these composers, and in order to properly understand the condition of music when they came upon the scene, and the instruments they had at their command, a short historical *resumé* will be necessary, and we trust interesting.

In the first place, then, we already find instruction in the mere consideration of the word, Orchestra. Derived from the Greek word *Orcheomai*, to dance, the orchestra was in Greek theatres that part of the stage allotted to the chorus. Here the close connection is evidenced between the various forms of dramatic expression such as singing, performing on instruments, and dancing; and it will be our duty to note how that connection has lasted through all time, relics of it existing even in our modern orchestral music. It also suggests the comparison of the course which the different arts have run; for the practice of music, which was, at the beginning, little but a means to an end, has now completely outstripped its elder sister, dancing. Dancing has twice come under the ban of the Church, first, under Pope Gregory III., about the year 732, and in more recent times at the hands of the Puritans and Covenanters; while music has had one glorious progress,—practised as an art, studied as a science, and producing some of the world's greatest master-minds.

In our glance into the past it will not be necessary to do more than mention some of the instruments used by the ancients, and that, only to trace the origin of many of our modern instruments. From the mural paintings of the Egyptians, of a period possibly 3000 years before Christ, we have recorded the Tebuni or harp, the Nabla or lute, the Sebi or flute—this last played in the same manner as are our modern flutes. The Mem was a straight flute, more resembling in style the flageolet, as it was held between the lips with a beak or mouthpiece.

The Egyptians had also long straight instruments played with a cup-shaped mouthpiece after the manner of our trumpets, also varieties of drums, some with skins at each end, and others with a single skin not unlike our tympani. In later times they had also the Aamu, or lyre, which had doubtless come to them from the Assyrians. This (the lyre) was a simple square sounding-board, with a rectangular portion cut out of the upper part of it. It was carried under the arm, and its strings were plucked with a plectrum, or quill. Another instrument, the Babylonian Symphonia, somewhat of bagpipe fashion, is supposed, after many modifications, to have been the origin of the organ. Both the Chinese and the Hindoos had many varieties of the flute species and pizzicato instruments, or lutes. But the Chinese were more remarkable for their percussion instruments, such as the King, which consisted of rows of variously-sized stone, wood, or copper plates; and the Hindoos for the Serinda, which some believe to have been the earliest form of bowed instrument.

As no evidence of what music they played could possibly have been handed down to us from those far away times, there is little to interest us in our present study, except to notice that there is good reason for supposing that it was the practice to use the instruments in combination, even if that combination only took the form of playing in unison with the voice, or even as some assert, that the instrumental share merely consisted of rhythmic noises; as Shakespeare says, "Like a child on a recorder, a sound, but not in government."

Turning now to the Greek and Roman musical instruments, we are struck, not only by the greater variety in them, but also by the improvement in their shape and compass. There is every evidence of the Greeks having, as in the other arts, achieved a high standard of excellence in music; that this was so, is fully borne out by their theoretical works and the prominence which was given to music at their competitions. With the Romans, on the other hand, there does not seem to have been the same feeling for the art. Certainly they had their instrumental music when required—in the army, at their festivals, at religious celebrations and funeral solemnities; but being a more matter-of-fact people, they seem to have been satisfied to borrow their instruments from their more artistic neighbours.

The Sambuca (σαμβύκη) was an instrument resembling our harp, sometimes of small size, as was the Welsh harp, but oftener a large richly decorated instrument. Another, related to this was the Psaltery (ψαλτήριον) or Kinnor of the Hebrews, of which the framework or sound-board rested on the shoulder. The Cithara (Κιθάρα), another stringed instrument, was doubtless the origin of our guitar and mandoline, and was played with a plectrum, or quill. The Lyra (λύρα), the invention of which was credited to Mercury, was, as we have seen, of Egyptian origin. This instrument was played with a plectrum held between the fingers of one hand, whilst the fingers of the other plucked the strings. It had originally three strings only, but with the advance of time this number was increased to nine, and ultimately to eighteen. The Testudo (χέλυς), a similar instrument, with the addition of a sounding-board in the form of a tortoise-shell (whence the name), was of course more powerful in tone. The Barbiton (βάρβιτον), another instrument of the same family as the Lyre, but of greater size, and having longer and thicker strings, produced a rich, full tone, and no doubt served as the bass of the family. Other stringed instruments were the Magadis, Epignonion, and Pektis. Among wind instruments the most important was the Aulos (Latin, Tibia). This, the flute family, was in very common use, and was made of reed, cane, boxwood, horn, metal, and the *tibia* or shinbone of certain animals. There were many varieties, but all had from two to five sound holes answering to the degrees of the scale. The Tibia Longa, which was about five feet long, terminated in a bell; its mouthpiece was not, as in the other models to be mentioned, placed between the lips, but, as in our modern brass instruments, applied to the lips. The Tibia Obliqua was held as is our bassoon, and had a mouthpiece protruding from the side. The Tibia Vasca was a less powerful variety of the Tibia Obliqua. The Tibia Curva (ἔλυμος) was made of boxwood, with a bent end like a horn. The Diaulos or Tibiæ Pares was a pair of pipes of equal length and bore, therefore in unison, and played by the same musician. The

Tibiæ Impares were of unequal length and bore; wherefore some writers maintain that the player was enabled to play in two parts. The two flutes were distinguished as Tibia Dextra and Sinistra, but are occasionally described as Tibia Incentiva and Succentiva; and this fact gives rise to the more probable theory that they were in different modes, or scales, therefore that parts of a melody which could not be played on the one were taken up on the other.

The Lituus was a brass trumpet, and used by the Roman Legions. It consisted of a long tube curved slightly upwards at the end. It was about four feet long, and was made in three sections. The Tuba (Salpinx) was a wind instrument, made of bronze with bell-shaped mouth; the tone was hard and coarse. Besides these we have the Buccina (*βυκάνη*), used much as our field bugles are. It was a spiral or twisted horn, made with a large metal bell, and is of interest to us as being the forerunner of our trombone, as the German name Posaune indicates. The Keras (Cornu or Cornu Venatorum), the Horn, was originally made of horn, but latterly of bronze. It was of a large circular model, and carried round the body of the performer, as the circular basses are in our military bands. We see an illustration of one on the Arch of Constantine in Rome. Percussion instruments were well represented by the Crotalum and Crusmata; the former were after the type of our nigger-bones, and the latter resembled our castanets. The Cymbala were rather more hollowed out or cup-shaped than our cymbals, and much smaller.

To the Greeks the art of playing in parts seems not to have been known. We know that songs accompanied by any of the stringed instruments were classified as Kitharodie, with flute accompaniment, Aulodie. We know that the musician who accompanied the chorus in the theatre, or played along with the chorus in the dance, was called the Choraules; and in distinction to this accompanist we have the Auloedus, or player of an instrumental solo. It is matter for regret that we have no trace of any of their solos handed down to us. Who knows? —the recent discovery of the "Ode to Apollo" lends encouragement to the hope that, as exploration proceeds, we may yet find in our department, that, which would be as great a gratification to us, as the before-mentioned work is to those more directly interested in song. The players on the Tibia, the Tibicen (*αὐλήται*), the players on the Tuba, the Tubicen (*σαλπίγκται*), and the players on the Lituus, the Liticen, were held in high estimation, and, as said before, were much employed at all festivities and solemnities. They each formed a corporation (*collegium*) of their own in Rome.

Leaving now the period of antiquity, we shall glance at the progress made in instrumental music during the Middle Ages. In doing so, the first matter that claims our attention is the introduction of bowed instruments. The exact period of their invention is really not known. Some writers ascribe the principle of exciting the vibration of a string with a bow to the Arabians, and others to the Hindoos. In the absence of any possibility of arriving at a conclusion on this point, it is sufficient for us to know that Fortunatus, the Poet-Bishop of Poitiers, as early as the middle of the sixth century, speaks of the British "Chrotta," by which we understand the Welsh *crwth* or *crowd*, and which is, therefore, doubtless the oldest European bowed instrument. This instrument belonged more especially to the Celtic peoples, and we believe might have been found, with its old shape perfectly preserved, so recently as the beginning of the present century, in the more remote parts of Wales, Ireland, and Brittany. It had the square framework shape of the ancient Cithara, with the addition of a finger-board. Of its five strings, three were fingered and the other two played as a drone accompaniment. It is not within our purpose to trace the development of the bowed instrument through successive centuries, nor all its modifications in shape under its varying names, such as Rubeba, Rubella, Rebab, Rebet, Rebec, Gigue, Giga, Lira, the Anglo-Saxon Fithele, Fidele, Fidula, Viella, and Viol; suffice it to say, that the bowed instrument reached its present form during the sixteenth century, since when, no attempts to further improve it have met with any success, and we incline to the belief, that it is a wise conservatism that makes violinists intolerant of any such attempts. Of course before this stage the viols had well prepared the way for the violin. They differed

somewhat in outline and build from our present violin,—the shape of the sound holes was different, and the finger-board had frets marking the positions of the tones or semitones, as the guitar, mandoline, and zither have to this day. They were made in different sizes, which were known as discant, alto, and bass, and they were the equivalents of our violin, viola, and 'cello. At the period we are now referring to—the sixteenth century—when the art of polyphonic or contrapuntal writing had reached its climax, of which the life work of Palestrina (1515–94) may be said to have been the culminating point; the viols were used mainly for the purpose of doubling the corresponding voice-part. Not only the viols, but also the different families of wind instruments which we shall glance at immediately, were used thus, namely, to play the voice part of the same pitch, or the part of another corresponding instrument. This is made amply clear from many of the musical works of the time which have been preserved. Thus we have Anthony Holborne's "Pavans, Galliards, Almains, and other short airs both grave and light, in five parts for Viols, Violins, or other musicall winde instruments," (1599); while many other published works have the indication "to be sung or played on instruments of every kind." The instruments of every kind here referred to were doubtless Flutes, Schalmeis and Zinks. As these instruments are the immediate precursors of our modern instruments both orchestral and military, it will be necessary to say a few words upon them. The flute of the Middle Ages was of two varieties; the Flûte-à-bec and the Flûte traversière or Flauto traverso. The first of these varieties, the Flûte-à-bec, may also be heard of under the names Schnabelflöte, Blochflöte, or Schwegel (German); Flûte droite, or Galoubet (French); or Flauto diretto, Flauto Dolce or Suegale (Italian); and Recorder (English). This flute was held between the lips, and blown as is our now fast disappearing flageolet, or to make a more homely comparison, the penny whistle. It was made in six sizes, each with a compass of about two octaves; the number of finger-holes varied from two to six. The instrument is now quite obsolete, and is only remembered by our poets having handed it down to us as the Pipe, and which we read of in combination with the Tabor. In this connection the "pipe" had only three holes which were stopped with the fingers of the left hand, while the fingers of the right were employed to beat the tabor or drum, the tabor being supported by a belt slung over the left arm. The compass of this little instrument, by using the harmonic or overblowing notes, extended to no less than two octaves and a half.

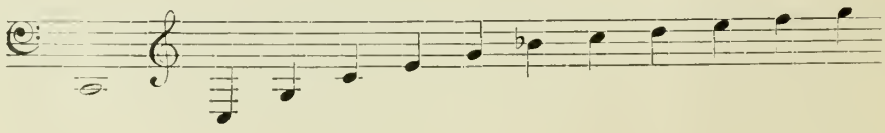
The other variety of flute, the Flauto traverso, Querflöte, Schweitzerpfeife, Flûte Allemande or German Flute, was practically the flute as we now know it. It had six holes, and, after the manner of the time, it was made in three sizes, in this case, however, with the addition of a Zwergpfeife (dwarfpipe) or Piccolo, which was an octave higher, and doubled the melody in octaves with the treble flute. This little instrument, with very little alteration or improvement, is still in vogue as the Fife (Fifre, French) of our fife and drum bands. The full name, Flauto traverso, was still retained by Bach in his scores, as a distinction to the Flûtes-à-becs, which, though he did not write for them, existed till within one hundred and fifty years ago.

We now pass on to another very interesting class, namely, the Shawm. The name, derived from the Latin Calamus, from which we get our word halm or haulm—straw or stalk—is to be found with many variations of spelling—Chalumeau, Chalemiax, Chalemelle, Chalémie, Schalmei, Shawm. This instrument had a double reed, resembling that of our oboe or bagpipe. Originally, however, this reed, unlike that of our oboe, was encased in another joint, the extremity of which was held between the lips, in this respect exactly resembling our Highland bagpipes. The larger sizes were called by another generic name, also with many variations in the spelling, doubtless according to the period or the country where they were adopted. This name was Pommer, Bommert, Bomhart, Bombarde, or Bombazet in English. The Pommers were made in six sizes, from the Bombardino, the smallest, which was the Schalmei itself, up to the Contrabass Bomhart, or Great Double Quint Bomhart, which latter, being over ten feet in length, required the services of a second man to carry the end furthest from the player, which he did over his shoulder. To the device of Afranio of Ferrara, in 1539, of doubling up this

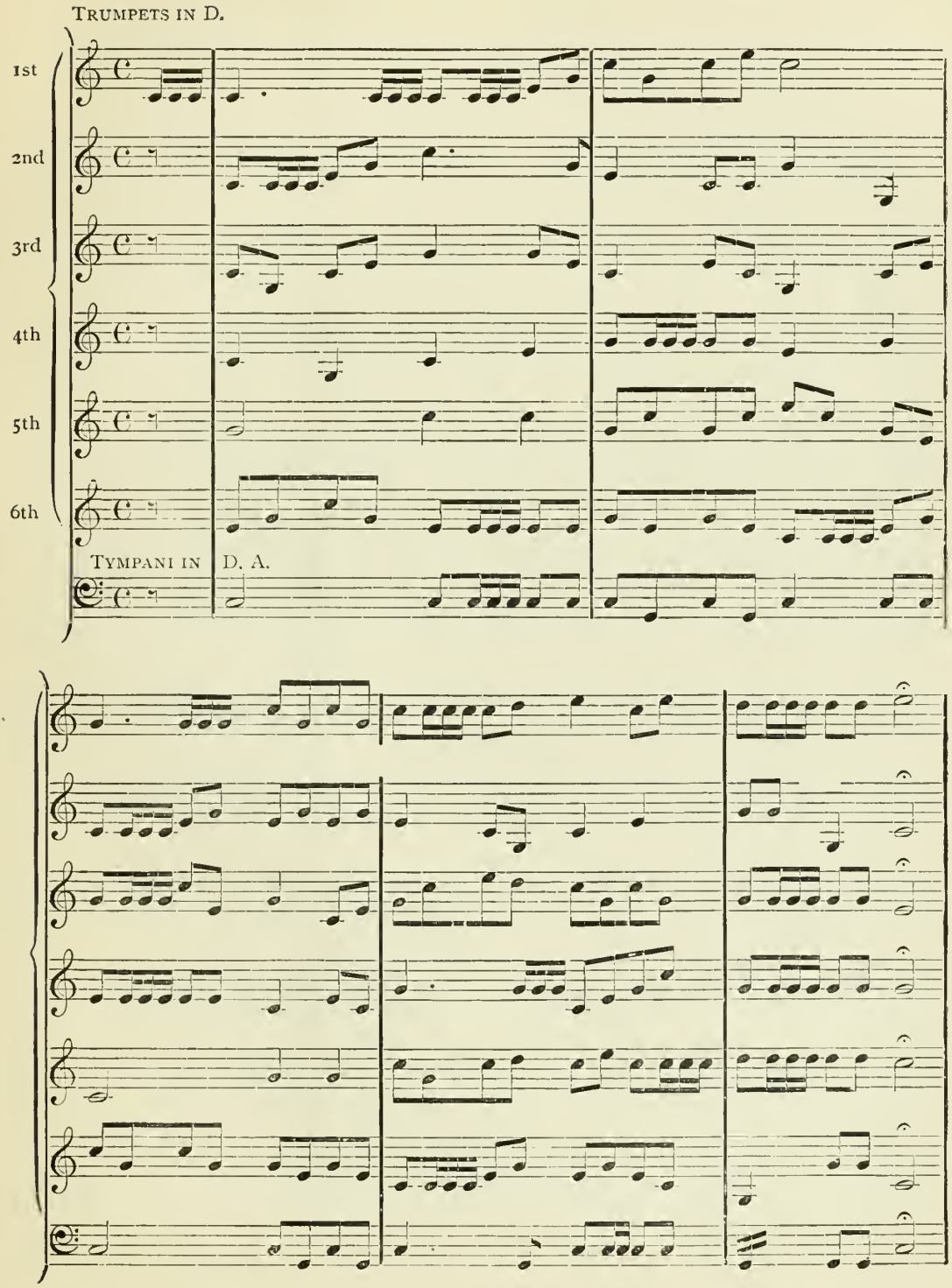
inconveniently long tube, we owe the idea of the Bassoon, or Fagotto, a faggot, as the word derived from the Latin, Fax, doubtless implies. The greatest improvement which befell this class of instruments, however, was the abandonment of the wooden mouthpiece enclosing the reed, of which we have already spoken. For, before the end of the century, it became the custom to hold the reed itself in the mouth. This, as can be readily surmised, caused a radical change, but not in the instrument, nor even in the distinctive tone of the instrument. Up to this time it had had a harsh, screaming, unyielding tone, such as we have heard occasionally from the Savoyard Pifferaro in our streets, on his Zampugna, the modern Italian name of the Schalmei, accompanied by his friend with the Cornemuse. After this change took place, the player, by direct contact of his lips with the reed, was enabled to make every gradation of tone till the expressive and plaintive sound we recognise so readily in our orchestras was attained. With the change of nature a change of name was also made, and the French "Hautbois," with its phonetic copies in other countries, Hoboe in Germany, Hautboy in England, and Oboe in Italy became the recognised appellation. Of course the other sizes of pommers made at the same time the same change as the schalmeis. We had then the Oboe d'Amore, a minor third lower, and the Oboe da Caccia, a fifth lower than the oboe; while of the fagotti species we had the Quint Fagott (which did not exist long, however), the ordinary Fagott, and the Contra Fagott.

The next class of instruments we have to consider are the Zinks or Kornetts. Directly descended from the Roman Lituus and Buccina, the Zink was the predecessor of our cornets, horns, and trombones. It consisted of a tube with finger-holes at intervals, and was played with a cup-shaped mouthpiece, as with our brass instruments, pressed against the lips. The mouthpiece was generally made of either ivory or hard wood. The zinks themselves were not made of brass, but of wood. The small Zinks were straight (Italian, Cornetto diretto; German, Grader zink); the Quart-zink, a fourth higher in pitch (the Cornettino), was also called the White Zink, to distinguish it from the Black Zink, which was made of two pieces of wood hollowed out, fastened together with glue, aud covered with leather. Of these there were also two varieties, the Cornetto Curvo, or Krummer Zink, and the Cornetto Torto (Cornon). This latter, which from its size required an **S**-shaped mouthpiece to enable the performer to reach the sound holes, ultimately (1590) developed into the serpent, a bass instrument that remained in use both in orchestral and military bands until only fifty years ago. The compass of the Zink was about two octaves; and having the chromatic scale complete, it was considered a very valuable instrument. It lasted till well into the eighteenth century, when, principally on account of the harshness of its tone, and the difficulty of playing it in tune, it had at last to give way to keyed instruments. Its players were called Zinkenisten on the continent; and of these the town bands were principally composed.

The Trumpet (Tromba, Clarino, Clareta, Trompete, Trompette) was, during the sixteenth century, a natural instrument. By the term natural instrument we understand one which can only produce the natural series of harmonics or open notes, and does not possess any artificial or mechanical means for bridging over the interval from one of these open notes to the next. From the harmonic sounds here given, it will be perceived that the trumpet of those days did not possess a very extensive scale, especially as these notes are not even all good.



In fact its chief use was in fanfares or flourishes. An example of one for six trumpets and drums is given here:—


TRUMPETS IN D.
1st
2nd
3rd
4th
5th
6th
TYMPANI IN D. A.

Trumpets were at first made straight, but after a while curves were made in the tube to reduce its great length. The trumpet, in its original form, is now only to be found preserved in the artillery and cavalry services, where it is employed as a signal instrument, its carrying power at long distances recommending it before the bugle, which is used in the infantry on account of its more easy mastery. The profession of trumpeter was, during the Middle Ages, a very honourable one. Trumpeters were only allowed in royal or noble households, and by the rules of their guild were forbidden to play at town festivities.

The Trombone, literally large trumpet (German, Posaune), had even during the Middle Ages the slide applied to it, in order to complete its scale. It was made in three "voices" or sizes—alto, tenor, and bass, as at present.

Among the percussion instruments of the Middle Ages were Kettle-drums (Tympani, Pauken), which they had already begun to tune as a rule to D and A, as will be seen in the foregoing illustration, so as to form a tonic and dominant bass to the trumpets, which were usually pitched in the key of D. Then there were the Tintinnabulæ, or bells arranged to form a scale or Glockenspiel, as it is now called, and the Strohfiedel, a row of variously-tuned strips of wood on a straw base, which we now term a Xylophone or Xylorganon.

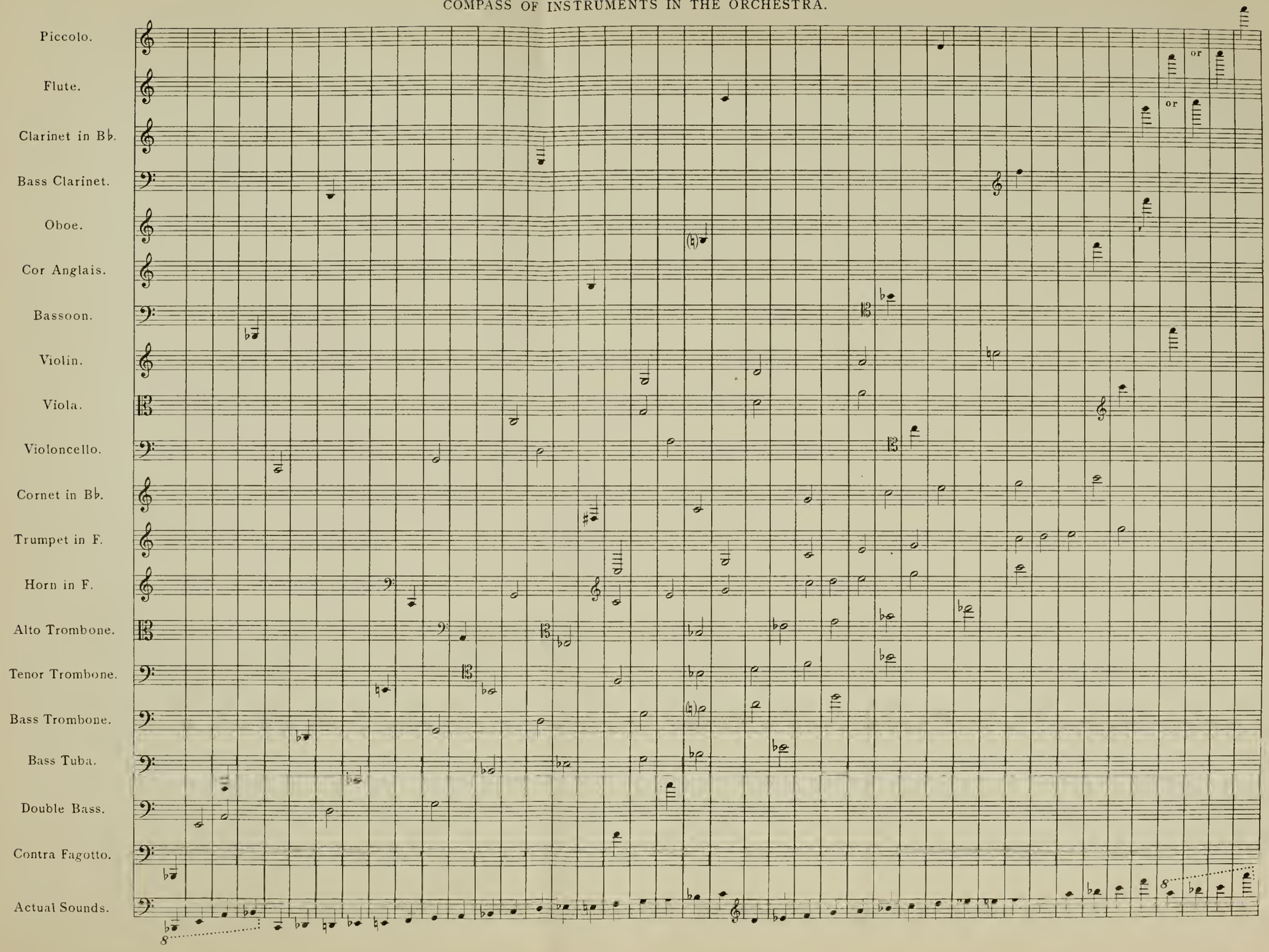
As it has not been attempted in the foregoing *resumé* to make an historical research into the instruments of the past, but merely to trace the early beginnings of our nineteenth century ones, there have been omitted many instruments, indeed many families of instruments, which, having become obsolete, and having left no successors behind them, have little interest for the orchestral student. We may at least recall the names of some of these. Of such families, perhaps the most important was the Lute, in appearance somewhat of the shape of a large mandoline; it is supposed to have been of very ancient origin. Coming from Egypt, it became a favourite Arabian instrument. Thence advancing through Spain and Italy during the fourteenth century, it overspread the whole of Europe, and for the next three hundred years occupied the position now held by our "household orchestra," the domestic piano. The development and improvement in virginals, spinets, harpsichords, pianos, also the violin, during the seventeenth and eighteenth centuries, in their turn drove the lute and all its kindred from the field. The lute was a pizzicato instrument, and had six strings, and later, four additional bass strings. A smaller kind was called the Quinterne, or Chiterna, with its larger variety, the Chitarrone. This had a flat sound box, and was the true forerunner of our guitar.

A larger lute was called the Arch-lute, and a kindred instrument, or bass lute, was the Theorbo (Tiorbe, Tuorba), which had a separate set of strings to act as drone bass to the melody strings. The largest variety of this instrument was as large as our Contrabass.

The Cromornes were, during the 16th and the 17th centuries, very popular instruments. They were double reed wind instruments of very crooked shape, as the name (German, Krummhorn) denotes; they were made in four sizes, and, except as being sponsor to an organ stop, they have left no trace behind them. Another family of the Fagotto kind was the Courtaud, or Kortholt, made in several sizes, and the Dulcian, or Dolzian, which, having its top partially covered, served to render the tone less harsh. Other varieties of Schalmeis, or Fagotti, were the Ranket, or Rackett, and Cervalas. In the last-named instrument the long tube was divided some eight times, and the sections, being packed closely together, no doubt bore some resemblance to a bundle of sausages, from which it derived its name. The Sordune and Basanelli were instruments of the same class, but have left nothing to posterity but their names.

It must be remembered that during the time of which we have been treating, instrumental music had but little existence apart from song. The very dance tunes, Pavans, Galliards, Tourdions, Basse dances, and Salterelles being sung and accompanied by instruments, anything in the nature of orchestral combination was undreamt of. The only attempt at banding instruments together was in having complete "choirs" of the same family of instruments. And though we know that the composers of the contrapuntal school did write for instruments, yet

COMPASS OF INSTRUMENTS IN THE ORCHESTRA.



much of their work was designed for the church, where the organ had already taken its place as well. Therefore, in as few sentences as possible, we propose to enumerate a few of the composers and works in vogue during this transition period, from the Middle Ages to modern time; from the ascendancy of contrapuntal art to the rise of accompanied melody or monody; from the one-instrument orchestra to the beginning of the complex organisation that is now the vehicle for the ultimate expression of the greatest musical minds.

One of the earliest instrumental books we can find, then, is by Joan Ambrosio Dalza, and is entitled "Tabalatura de Lauto," 1508; another by Arnold Schlick, "Tabulatur Ettlicher Lobgesang und Liedlein uff die Orgeln und Lauten," 1512; literally translated "Notation of several songs of Praise and little Songs on the Organs and Lutes." Pierre Attaignant published a collection of dances in 1530. Stadtmusikus Tylman Susato, one of the earliest music publishers, also published a collection of dances at Antwerp in 1551. Hans Gerle gave out his "Musica Teusch," a collection of music for four viols, 1532. Adrian Willaert, born in 1480 in Bruges, deserves mention as an early instrumental writer, one of his best known works being "Fantasie o Ricercare, a 4 e 5 voci." Willaert's fame, however, rests more particularly on his church works and madrigals, and on his being the originator of the double chorus. As in the above case, it is often found in this old music that the parts for the different instruments are styled "voci," or voices, clearly showing the close connection which existed between singing and playing in those times. It is interesting to observe that this habit continues to the present day in Germany, where orchestral parts are called *stimmen*, *i.e.*, voices. Towards the end of the century we become aware of a decided step forward. Instruments had before only been used to strengthen the voice parts; but gradually, under the hands of the great masters of counterpoint, separate parts were now written for them, or sometimes, through a deficiency in singers, instrumentalists might be called upon to fill their parts till at last they began to take their place as part of the "consorts" of the time.

Some of the instrumental composers of the later part of the century were Giovanni Gabrieli, 1557–1612; Gerolamo Frescobaldi, 1583–1644; and Claudio Monteverde, 1566 (?)–1651 (?). Monteverde's work marks a distinct turning point in the history of instrumental music. Credited with being the founder of the art of instrumentation, he was one of the first to desert in his compositions the old dry-as-dust church modes, and to employ modern scales and harmonies. To him is even ascribed the first use of the chord of the dominant seventh. With regard to his instrumentation, we are told that he first used the tremolo for the strings; that in his opera of Orfeo, Orfeo sings his lament to the accompaniment of bass viols; that he is answered by a chorus of spirits which is supported by a flute stop on an organ; and that four trombones help to strengthen the musical utterances of Pluto. Besides the stringed instruments, Monteverde's orchestra consisted of two positive organs, a regal, four trombones, two zinks, a flageolet, a clarino or small trumpet, and three muffled trumpets. Of course it must not be forgotten that a number of the stringed instruments used in bands at that time were of the "pizzicato" kind. Monteverde, in forsaking old paths and entering on new, may not have been so much possessed of originality as that he had the good sense to perceive the tendency of the age. In Italy, the Frottole (ballads), and in Germany, the Volkslieder, had by this time begun to take upon themselves the position which doubtless the guilds of singers, named in Germany "Meistersänger," had helped them to assume. The principal towns already supported their town or municipal bands, and musicians soon had plenty of sources to draw their tunes from, compared with the few old dance measures and solemn airs of a hundred years before. Moreover, as soon as it was discovered that a simple song could be accompanied by a few harmonious chords, instead of having to drag out a wearisome melody against two or three other more wearisome countermelodies, a great incentive was given to composers and to the more general employment of instruments. Let us look at the progress being made during the seventeenth century. Thomas Morley, one of the earliest of the great school of English composers, published much instrumental music, among which we find "Ballets to 5 voices" (1595), "Dance Songs, Aires, or little short Songs to sing and play to the Lute, with the Base Viol," (1600); "Consort Lessons, made by divers exquisite authors for six instruments to play together, viz.,

the treble lute, the pandora, the citterne, the base viol, the flute and the treble viol,"(1559) Morley died in 1604. Orlando Gibbons (1583–1625) wrote fantasias for viols in parts. Giovanni Legrenzi (1625–1690), organist of St. Mark's, Venice, modernised and enlarged the orchestra there to thirty-four players. His band consisted of eight violins, eleven small viols, (violetti), two tenor viols, three gambas and contrabass viols, four theorbos, two zinks, one bassoon, and three trombones. Jean Battiste Lulli (1633–1687), before developing into the celebrated composer of opera, was a violinist. One of the "24 violons du roi," (Louis XIV), he became leader in 1652 of this, the "grande bande," and organised a second select orchestra, the "16 petits violons," which achieved great renown. Alessandro Scarlatti (1659–1725), for many of his motetts ("Concerti sacra") used an orchestra of stringed instruments only; but his opera orchestra consisted of violins, violas, celli, bassi, two oboes, two bassoons, and two horns. Purcell, England's greatest composer (1658–95), composed many operas, and many of his anthems had orchestral accompaniments. Matthew Lock, who died in 1677, composer to King Charles the II., wrote music to several dramas—"The Tempest," "Macbeth," "Psyche" and others, also, "Consorts of 4 parts" and "Little consorts of 3 parts," these being suites for viols or violins. The Macbeth music, still played in our theatres and erroneously ascribed to Lock, was composed by Richard Liveridge, some thirty years after Lock's time.

Enough has been said in this historical epitome, to show the position occupied by instrumental music till the advent of the great "thinker," Bach. Before his time, as has been shown, we had orchestral accompaniments and "aires" and "sinfonies" for so many voices; but to Bach must be attributed the inception of the faculty of "thinking" in the orchestra, of conceiving and expressing his thoughts in exquisite tone-colours, of blending the many instruments into the homogeneous entity that we now recognise as the highest development of music.

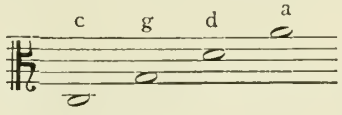
THE VIOLA.

VIOLIN. SMALL VIOLA. LARGE VIOLA.

The Viola or Tenor, *Eng.*; Alto or Taille, *Fr.*; Bratsche, *Ger.* (from Viol da Braccia, arm Viol, as opposed to Viol da Gamba, leg Viol) is an enlarged violin. Taking into

consideration, however, that it is five notes lower in pitch, it is of somewhat smaller dimensions than its prototype. This circumstance, namely, the different proportions of its sound chest or capacity, gives it an entirely distinct tone colour from the violin. Instead of the free brilliance of the latter, we have a veiled or subdued tone, slightly nasal in quality, but which, especially on the lower strings, is peculiarly sympathetic and adapted to emotional melody. Violas vary much in size; and, as is shown in the illustration, there is more difference between the small and large violas than there is between the small viola and an ordinary-sized violin. Small violas are by no means to be recommended; and were it not for the difficulty of manipulation, those made according to the violin proportions by Herr Ritter of Würzburg would be very desirable. This instrument, which is called by its designer the *Viola Alta*, has on account of its extreme length, we fear, little chance of becoming generally used.

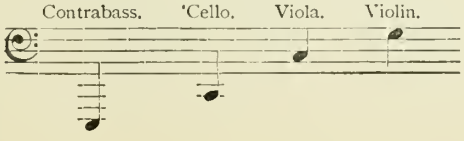
Music for the viola is written in the alto clef, which has the C on the middle line; and the treble clef is occasionally used for the higher notes to obviate leger lines. The four strings of the viola, the two lower of which are covered with wire, are tuned to



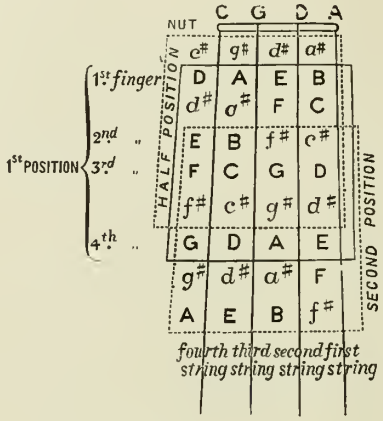
making it exactly a fifth lower than the violin. Its compass runs from

for orchestral purposes, though in solo playing another five notes higher are quite possible. A passage that well exemplifies the range of the viola is the following well-known phrase from "Tannhäuser":—

In teaching, or writing of the orchestral instruments, it often happens that the viola and cello are compared to the alto, tenor, and bass voices; and it is seldom that the authorities agree as to the respective parts played by each. We advise no such profitless comparisons. It will be proved by the examples given, that any attempt to classify the stringed instruments as analogous to the different ranges of the human voice is absurd. Neither the instruments themselves, nor the music that has been assigned to them, lend themselves to the comparison. It is sufficient for us to say, that the viola is the bridging-over instrument between the violins and the basses. This will best be understood by the following illustration, which shows the lowest note of each of the stringed instruments, given, for the sake of readier comprehension, all in the same clef:—



There are no essential differences between the violin and viola with regard to the mode of playing, fingering, bowing, or the capabilities of the instrument generally; but many situations that might be considered playable on the violin are, on account of the greater stretch of the hand demanded by the viola, rendered much more difficult. These increased difficulties on the viola are overcome by a more extensive use of certain positions of the hand on the finger-board than violinists find it necessary to resort to. For instance, let the reader examine, in the diagram, the difficulty of playing the scale of E major in the first position commencing with the E on the fourth string.



It will be seen that as long as the hand be in the first position, whether the G♯ be taken on the fourth string or on the third, it is equally outside the normal reach of the hand. Now, by moving into the second position, which is done by shifting the hand forward till the first finger, instead of touching D, touches E, it will be evident that the scale falls quite within the scope of the hand. To viola players the half position is also most important. By moving the hand back from the natural or first position towards the nut, the first finger rests upon C♯ G♯ D♯ and A♯ on the different strings, and this renders the execution of passages in extreme keys much simpler. For an example of the use of this position, let us again glance at the scale of E major. The third finger now rests upon E, the fourth upon F♯, the first upon G♯, the second upon A, and so on, with perfect ease. The following is an example of a melody which, without employing the half position, would lose its characteristic smoothness :—

The Entr'acte to the 2nd Act of Meyerbeer's "Dinorah" is also worth quoting in this connection :—

Still more so, the unique specimen of continuous half position playing in the "Tournament of Song" scene from Wagner's Tannhäuser, of which we give but a few bars :—

The viola of the Handelian orchestra occupied a very secondary position. Frequently we find whole numbers marked *tacet* (silent) for the violas; and again we find that very often the part for the violas is merely a replica of the bass part written an octave higher. The following is the full score of the commencement of Handel's overture to his opera "Ariodante." In it the viola has an independent part :—

The very reverse treatment did it receive at the hands of Bach; for the viola in the orchestra seems to have been recognised by him as one of the most serviceable of accompaniment instruments. The following few bars of the opening of the "Qui tollis," from the great B minor Mass, will shew this :—

Lento.
Violini 1mo e 2ndo.
Viola.
Alto.
Qui tol-lis pec- ca - - - - ta mun - di, mis-er-er-e no - bis.
Tenore.
Qui tol-lis pec- ca - - - - - - ta mun - - - di, mis-er-er-e
staccato.
Violoncello.
Continuo.

There always has been, up till almost recent times, a disparagement of orchestral viola players, the accusation or inuendo levelled at them being, that they were unsuccessful violinists, "broken-down fiddlers," or even old wind instrument players. There may have been some truth in this. The fact of the viola part being hidden by a double hedge of "Celli and Bassi" on one hand, and by the first and second violins on the other, may have served to render their performances less noticeable than those of any other part; and for the same reason the composers may have been less inclined to write any very important passages for them. But surely the time has never been when a really incapable man was good enough as violist in a first-rate orchestra. Mozart could not have thought so when he wrote his viola part of "Don Juan." Beethoven could not have thought so when he wrote the viola parts to the Ninth Symphony (Choral), Fidelio, or the Coriolan and Leonore (No. 2) overtures.

"FIDELIO," INTRODUCTION TO ACT II.

NINTH SYMPHONY, FIRST MOVEMENT.

If there was ever any ground for the charge we are referring to, it is almost certain that the inferior composers, whose works were performed by small or second-rate orchestras,

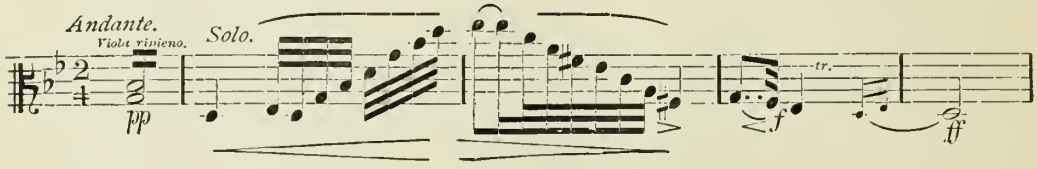
were principally to blame for this. And this state of affairs, again, seems to need some explanation. After the practice of the art of contrapuntal writing had disappeared, and the accompanied melody or monody became the rule; when the melody against melody of the sixteenth century had given way to the solo voice, or part with accompaniment, we can readily understand that, in the hands of less skilful composers and careless arrangers, the orchestral accompaniments or middle parts were allowed to sink to the level of the merest chord arrangements. Little wonder if a section of the orchestra, of whom nothing was expected but such commonplace forms as the following, soon became no better than a huge guitar:—

Of course such forms as we give above still exist in dance music, but as the 2nd Violins, Violas and Basses, in that case are the rhythmic instruments, there is at least so much justification for them. We are glad to think that this fashion of accompaniment has quite passed away It would be useless for any composer now to write middle parts such as we have indicated. In the striving of the new school after polyphonic accompaniment, no instrument will be a greater gainer than the viola. Its peculiarly penetrating and sympathetic qualities, which were not only not taken advantage of, but rendered absolutely void by the treatment we have spoken of, are, under the new order of things, employed so as to make the viola not the least of the many beautiful song voices of the orchestra.

We shall now survey the last hundred years to observe the treatment of the viola under the hands of the great masters. Quotations have already been given from Beethoven, so we pass on to Weber, whose remarkably free treatment of the viola is certainly deserving of notice. Besides the overtures to "Preciosa," "Euryanthe," "Oberon," "Jubel," and "Beherrscher der Geister," all of which afford much practice to the player, and are of interest to the student of instrumentation, from the very florid handling of the viola parts, we quote the following passage from the overture to "Der Freischütz":—

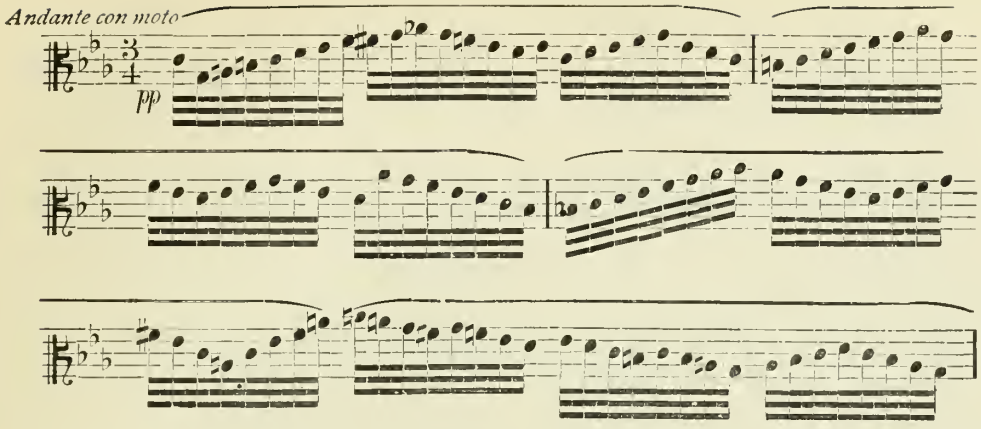
Also a few bars to shew the running figure of accompaniment to No. 2 in Act 1 of the same opera :—

But of course, for viola players, the gem of this opera is the Romance and Aria in the Third Act commencing with the Recitative—



And its well-known Aria—

We regret that space forbids the reproduction here of this renowned obbligato in its entirety ; but enough has been given to shew the freedom with which Weber wrote for the instrument. The player should certainly study this number. Instances of interesting writing from the works of Weber could be given almost *ad infinitum*, but we must content ourselves with one more specimen,—the accompaniment to an Aria in the Second Act of "Euryanthe"—



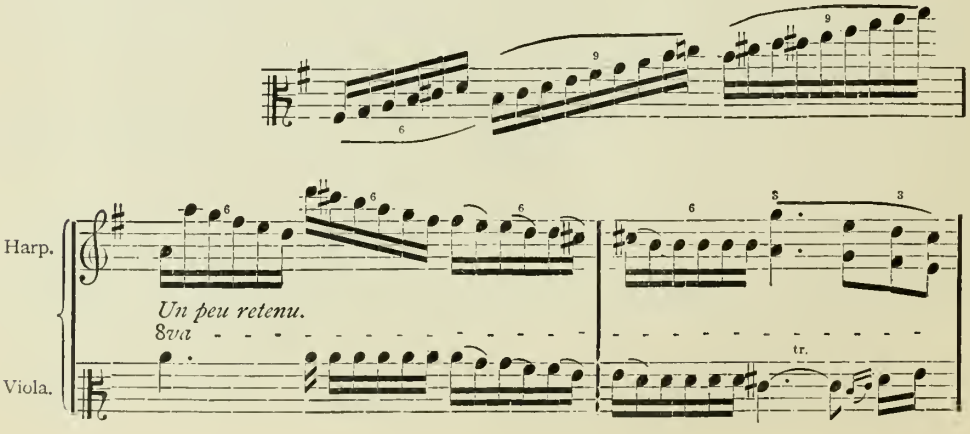
Meyerbeer, born only five years later than Weber, was another of the writers who recognised the viola as a power in the orchestra, an instrument with which to accomplish an effect otherwise unattainable. Our first illustration of this is the dream in the Second Act of "Prophet," where the *pianissimo* murmuring of the viola helps the illusion for the ear, as does the gauze for the eye when we see a dream represented on the stage.

The Entr'acte to the Second Act of "Dinorah" has already been quoted from as an example in fingering; the Overture is also full of noteworthy passages. The one here given is our first example of violas *divisi*, *i.e.*, divided into 1sts and 2nds—

"Struensee" and "L'Africaine" both contain passages interesting and difficult; but of course, the most celebrated item for the violist in the whole repertoire of Grand Opera is, without doubt, the obbligato in "Les Huguenots," partly for viola, and partly for the Viole d'Amour. We shall have occasion to speak of this obbligato again when treating of the latter instrument.

Marschner and Halévy both appreciated the viola, and wrote music for it worthy of them; but it was reserved for Hector Berlioz to bring the viola into prominence as a solo instrument. He tells the story himself, of Paganini coming to him one night after having heard a performance of his "Symphonie Fantastique," and begging Berlioz to write a solo for him for the viola, as he possessed a very beautiful and valuable instrument made by Stradivarius. The symphony, "Harold in Italy," is the result. Paganini, on seeing the score of the first movement, declared it quite unsuitable for his purpose; and certainly we can hardly realise a player of Paganini's calibre, standing in front of the orchestra, and every now and then having to count rests varying from a few bars up to thirty at a time. Berlioz, however, finished the symphony, and preserved, throughout the remaining three movements, the viola as the pre-eminent instrument. Of course it is impossible to give an idea of this marvellous work by extracts, but we shall quote the first few bars of the subject of the first movement, which is entitled "Harold among the Mountains." "*Scenes of Melancholy and Joy.*"

This is afterwards repeated *ppp.*, with the further observation, "As softly as possible, almost inaudibly." After a few bars we have another passage, which we quote, as much as a remarkable piece of instrumentation as on account of the Solo Viola part—

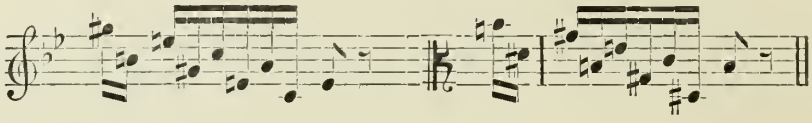


The second movement is the "Pilgrim's March and Evening Prayer," the third "A Serenade of a native of the Abruzzi," and the fourth, "The Bandits' Orgies." In all of these movements, the first subject quoted above may be heard introduced from time to time; and the last contains reminiscences of all the movements. The direction is given that the Solo Viola is to be placed in front of the orchestra beside the harp.

The following example, taken from the Second Act of Schumann's "Genoveva," is a good specimen of a double viola part (*Viole divisi*).

Here also will be observed a free use of the treble or violin clef. As this clef is comparatively seldom used below the A and D strings, its use on the third or G string should be avoided where possible when writing for the instrument. Amateur viola players especially, not being so accustomed to this clef, are liable to be confused by it. In the instance given above

it will be noticed that Schumann has gained nothing by the use of the treble clef; certainly not in phrasing, and what leger lines he has saved at the top of the stave he has had to make up for at the bottom. Brahms also uses this clef with great freedom, though with more method; for, if a phrase or subject should commence on the higher notes where the treble clef is required, he will keep it in the same clef throughout, rather than break the phrase by changing the clef in the middle. It will be seen that it is the duty of the violist to make himself thoroughly acquainted with this clef down to third string G. The following is an example from Brahms' Quintet, Op. 111, where the similarity of the appearance of the phrases is apt to bewilder the sight reader:—



While speaking of Brahms, we may mention a happy device with which he secures a good effect, notably in his pianoforte Quartet, Op. 25. It consists of muting the stringed instruments with the exception of the viola, by which means he brings out its distinctive colour in bold relief. Mendelssohn wrote many beautiful accompaniments for the viola. Two of these we may mention, but do not require to quote, as they are too well known. The first from "Elijah," is the chorus, "Blessed are the men," which, played along with the cellos, is a particularly grateful piece of work to the player, and the second from the same work, the $\frac{3}{4}$ chorus, "Hear us, Baal!" is a fine specimen of what Mendelssohn could achieve with arpeggios. He also produces a peculiar, though beautiful effect by entrusting to the violas the symphonies and melody in the baritone solo, "Lord God of Abraham."

There are many instances of the violas being used in combination with the wind instruments: the tone is certainly well suited to blend with either reeds or horns. The example given (p. 101) is from the first movement of Mendelssohn's third Symphony (The Scottish), and bears out this point very fully. It will be observed that the other strings are silent.

We conclude our quotations with a most beautiful and, to the score reader, interesting example of the same nature, namely, the violas being in combination with the wind instruments. In this case, however, they are divided into four parts, and sustain the subject matter along with the horns, the other strings accompanying. This is an extract from Liszt's symphonic poem, "Les Préludes" (see p. 102).

Since so many composers have been quoted, it seems strange to finish without laying Wagner under contribution; but the difficult and noteworthy passages, especially in the later works, are so numerous and so long, that any attempt to reproduce them here would be quite inadequate to give any idea of them. Whether in regard to solo, arpeggios, scale passages, iterated note accompaniments, or double stopping, we can but arrive at the one conclusion,—that he who would successfully essay this master's work, must be prepared to devote much time to the study and practice of his part.

Considered as a solo or artistic instrument, the viola, long considerably neglected, has lately begun to be looked upon with favour. That it is well suited for such purposes there can be no doubt. Kalliwoda, 1800–1866, was one of the earliest to write for it in a melodic form. His Six Nocturnes, Op. 186, are very pleasing. Since his time we have had many writers, among whom may be mentioned Naumann, David, Schumann, Reicha, Blumenthal, Hummel, and Waefelghem. The choice of the viola as an obbligato instrument by Brahms, in his Two Songs for Contralto Voice, Op. 91, affords interesting evidence of the appreciation of the distinctive character of this instrument by the greatest of modern masters. Lately, Herr Ritter, of whom we have had occasion to speak in connection with his instrument the Viola-Alta, has done much to popularise the viola by many excellent transcriptions and arrangements. Mr.

FIRST MOVEMENT OF MENDELSSOHN'S THIRD SYMPHONY.

Emil Kreuz of London, is also very active in bringing forward music for his instrument, both in the shape of original compositions and arrangements from the classical composers. His elementary works for viola are also well worth mention.

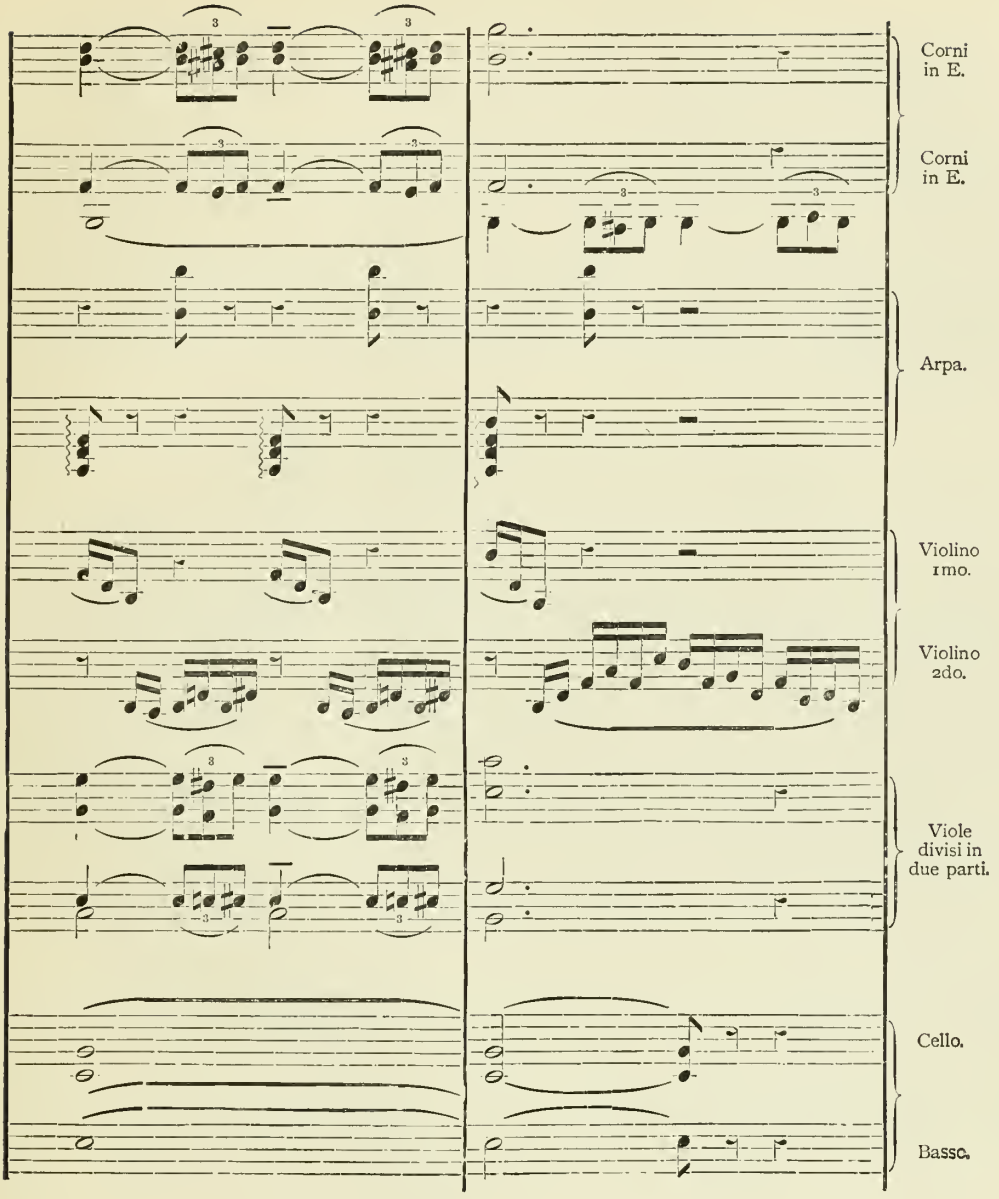
The best studies for the viola are those of Bruni and Hoffmeister (the founder of the publishing house of Peters in Leipsic); and for more advanced pupils, the 41 Caprices by Campagnoli, Op. 22, and the Concert Studies by Hermann.

Duets for violin and viola should be sedulously practised by the student; and in this department there is a large repertoire to choose from. The easy ones of Mozart and Jansa, Op. 70, can be followed up with those of Hoffmeister, Kayser, Hänsel, Romberg, and Rolla: the last though very brilliant, are not too difficult. The Grand Duo by Spohr, Op. 13, is a masterpiece in the art of duet writing, and has probably never been excelled.

For an easy method or instruction book, the one by A. Laubach, and published by Messrs. Augener & Co., London, can be confidently recommended.

The following is a list of a few of the standard works for Viola :—

Joachim—Hebrew Melodies, Op. 9.
„ —Variations on an Original Air, Op. 10.
Reinecke—Sonata in A minor, Op. 42.
„ —Fantasiestücke, Op. 43.
David—Concertino in B, Op. 12.
Schumann—"Märchenbilder," Op. 113.
Rolla—Variations Brillantes, Op. 13.

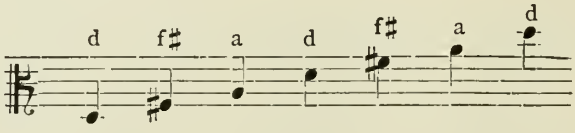


Rubinstein—Sonata in F minor, Op. 49.
„ —Morceaux de Salon, Op. 11.
Sitt—Concertstück in G minor, Op. 46.
Küffner—Concerto, Op. 139.
Naumann—Sonata in G minor, Op. 1.
Kreuz, Emil—Concerto.
„ —"Liebesbilder," Op. 5.
Blanc, Adolphe—"La Farfalla;" Scherzo, Op. 7.

THE VIOLA D'AMORE.

The Viola d'Amore (Viole d'Amour, *Fr.;* Die Liebesgeige, *Ger.*) is a nearly obsolete member of the viol family. It claims passing notice, however, from the attempts which from time to time have been made to re-introduce it. In size about the same or little larger than our viola, it had seven strings for playing on, and seven sympathetic or resonance strings. These latter were usually of wire, and tuned in unison with the gut or playing strings, and were set in vibration, merely by the sympathy of the corresponding strings on the bridge. These resonance strings passed down the instrument immediately under the gut strings, but quite close to the body or sound box, and consequently quite close to the foot of the bridge. The gut strings, lying as they did close together upon a very flat bridge, were best adapted to double notes, chords, and arpeggios. A slow melody could also be well rendered; but on account of the "lie" of the strings any great execution was almost impracticable.

The tuning in common use was—



As stated above, the experiment has been lately made to revive the Viola d'Amore as a solo instrument. What success the endeavour may meet with, it is too early to say, but it may with safety be predicted that it will not again appear in general use. Two very fine transcriptions, from the old Italian masters, have lately appeared for the instrument by Herr L. van Waefelghem, and are of considerable interest, shewing, as they do, the capabilities of the instrument. It is chiefly on account of Meyerbeer's use of the Viola d'Amore, however, that its name is remembered, and that it claims our attention here. The very grand "Scena and Romance," in the First Act of the "Huguenots," for the Tenor (Raoul), accompanied by the Viola d'Amore solo, is regarded by all violists as one of the *chef d'œuvres* for their instrument. Unfortunately the obbligato, in this country, has usually to be played on an ordinary viola, thereby losing much of its character. The obbligato opens thus—

In the last two bars the actual sounds of the harmonic notes are given in the top line, the lower line notes shewing the positions where they are obtained. The Scena is a very long one, —in fact so long that part of it is frequently omitted at performance. We give, however, one more small extract from the Romance :—

We have given these quotations in the original keys; D and B♭, but as the Romance is frequently sung in A, the Viola d' Amore is in that case tuned half a tone lower thus:—

[*To be continued.*]

HARMONY.

By JOHN ROBERTSON, Mus. Bac. (Cantab.)

(*CONTINUED.*)

Suspensions.

We have seen discords used on the unaccented or the accented parts of the bar in the form of passing notes: we shall now see them used on the strong or accented parts of the bar in the form of what are called suspensions.

A suspension is the holding on of one note which has been previously sounded in another chord, over the following chord, of which the retained note forms no portion; and it must proceed to a note of the chord over which it is suspended.

In the following example (No. 1), the treble note D proceeds at once to C in the next chord, along with the other notes; but if the D is prolonged into the next chord, and falls into the C after the other notes have been sounded, we have then a suspension, thus (No. 2). Here the treble D, instead of moving at the same time with the other notes,

No. 1.

No. 2.

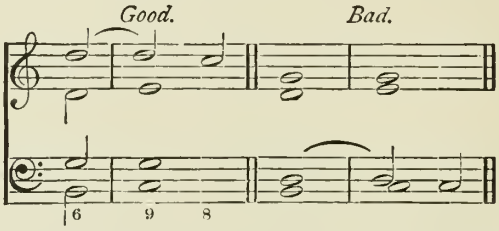
seems to have forgotten to have come down to C, and only arrives after all the other notes have gone to their places. It is thus an intruder into the chord, and it sounds discordant by being prolonged. The ear longs for the note of the chord that is kept back, and is

No. 3.

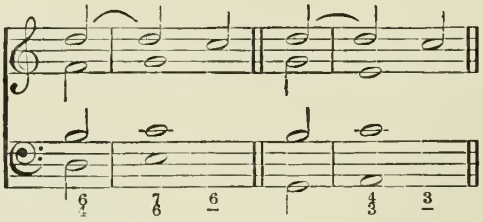
No. 4.

not satisfied till it is heard. The sounding of the note in the first chord is called the preparation of the discord; the holding of the note over the chord to which it does not belong is the

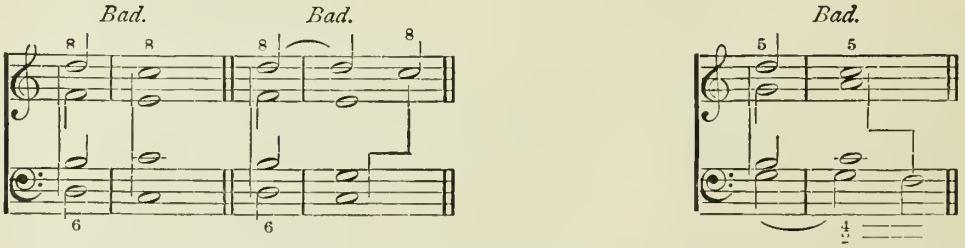
suspension itself; and the progression of it to the note of the chord to which it belongs is called the resolution of the discord. The notes that may be suspended as discords are the ninth and fourth of any root, that is, the octave of a chord kept out by a ninth, and the third of a chord kept back by a fourth, along with their inversions; also the dissonant fifth of the third and seventh degrees of the major and minor scale. The suspension should always occur on the stronger accent, and the resolution on the weaker; and the note of preparation should not be shorter in duration than the note of suspension (No. 3). The suspended note should never be doubled (No. 4). The note of resolution should not be heard at the same time with the suspension, except the ninth when the root is in the bass. The ninth must never be written as a second to the bass.



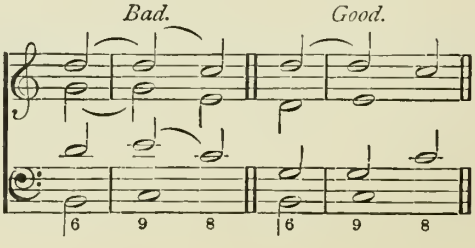
If the octave to the note of resolution be approached by step, it may sometimes be heard in an upper part along with the suspension, but at best it is harsh and undesirable, and should only be used on rare occasions.



A progression that is bad without a suspension, is equally bad when the suspension is present; therefore consecutive octaves and fifths are bad, even although the second octave or fifth be delayed by a suspension.

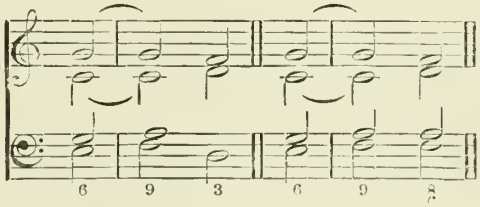


The note of resolution should never be approached in another part by similar motion to the progression of the discord, but it is quite good to approach it by contrary motion.



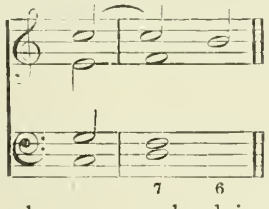
When the suspension is over a moving bass, it may be resolved upon the third of a chord instead of the root, and is figured 9 6 showing that the suspension is resolved on the first inversion.

One important exception from the rule that suspensions should always be resolved upon the same chord is, when a discord that cannot be considered anything else than a suspension is resolved upon a chord, the root of which is a third below the note over which the ninth is suspended, or on one of its inversions.

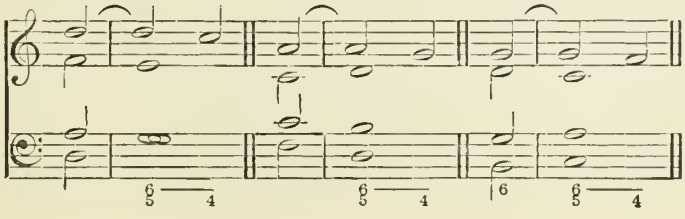


The first inversion of the suspended ninth would have the third of the chord over which it is suspended in the bass: thus the ninth would become a seventh to the bass note, and would be resolved on a sixth, being the first inversion of the chord.

The suspended ninth may be taken over the first inversion of dissonant triads, although it cannot be taken over them in their root position.



The suspended ninth may be taken over a chord in the second inversion, but only over such chords as may be used in the second inversion, namely, tonic, dominant, and subdominant. It is figured $\frac{6}{5}\frac{-}{4}$.

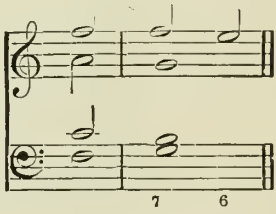


When the ninth is put in the bass and resolved on the root, it is called the last inversion. The third of the chord is now the second to the bass, and the fifth is now the fourth, either of which may be doubled; and when the discord is resolved in the bass, the fourth and second then become five and three.

Care must be taken not to confound the figuring of suspended discords with that of fundamental discords, as they are very similar. For instance, a dominant seventh discord is figured 7, so is the first inversion of the suspended ninth: but the first is resolved upon another chord, while the second is resolved upon the same chord. Whenever the figure 7 is followed by 6 on the same bass note, it is always a suspension; and it must not be accompanied by the fifth, as that does not belong to the chord over which the seventh is suspended.

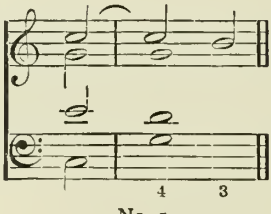
FUNDAMENTAL SEVENTH.

SUSPENSION.



Of the last two examples the first is a fundamental chord of G resolving on the chord of C; the second example is the suspension of F held over the first inversion of E.

As the ninth keeps back the octave or eighth, so the fourth keeps back the third of a chord (No. 5). Here the chord of C is going to the chord of G; but the third of the chord G is kept back, by the C being prolonged into that chord.



No. 5.

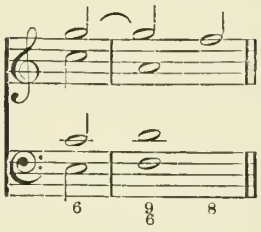
No. 6.

The suspended fourth may also be taken over a chord in its first inversion, but the bass must be approached by step of a second. The fourth is then the ninth to the bass, and resolves upon the eighth (No. 6). This inversion of the suspended fourth must not be confounded with the suspended ninth, as the figuring is very similar, with this difference

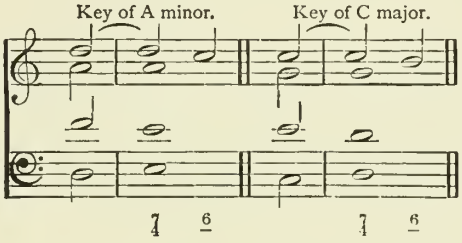
that, in the case of the suspended fourth, the figuring 9 8 is accompanied by 6, whereas the suspended ninth is accompanied by $\frac{5}{3}$ implied. Thus :—

SUSPENDED NINTH.

FIRST INVERSION OF SUSPENDED FOURTH.



This suspension may be taken over the dissonant chords in their first inversion, although it cannot be taken over them in their root position. The second inversion of the suspended fourth has the fifth of the chord over which it is suspended, in the bass. The suspended fourth then becomes the seventh to the bass, and is resolved upon the sixth. Like all other second inversions, it is only admissible on the chords of the tonic, dominant, and subdominant.



The figuring is apt to be confused with that of the first inversion of the suspended ninth; but in this case it is accompanied by the fourth from the bass note, while in the first inversion of the suspended ninth, it is accompanied with the third from the bass note. When the suspended fourth is placed in the bass, it is then said to be in the last inversion, and is resolved upon the third of the chord into which the discord is introduced, that is, upon the first inversion. The fifth and the root of the chord above the discord become the second and fifth; and when the discord is resolved upon a first inversion, of course these notes then become the third and sixth from the bass, thus :—

This suspension can be taken under any chord that bears a first inversion.

When suspensions resolve upwards, they are sometimes called "retardations." These occur when the fifth above the triads on the third and the seventh of the key both in major and minor

resolves upwards into the sixth, the resolution thus producing the first inversion of a chord.

The fifth above any other bass note may either go by step to the sixth or leap to any other note; but above the third or seventh of the key it must resolve upon the sixth. A very common retardation is the seventh suspended into the eighth, that is, the root suspended by the note below it (No. 7).

No. 7.

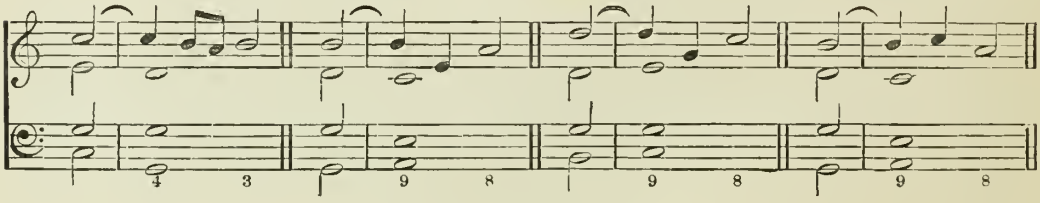
No. 8.

No. 9.

This usually occurs only on the tonic of the key, although Wagner in his "Meistersinger" has an example of the seventh from the submediant resolving upwards into the root (No. 8).

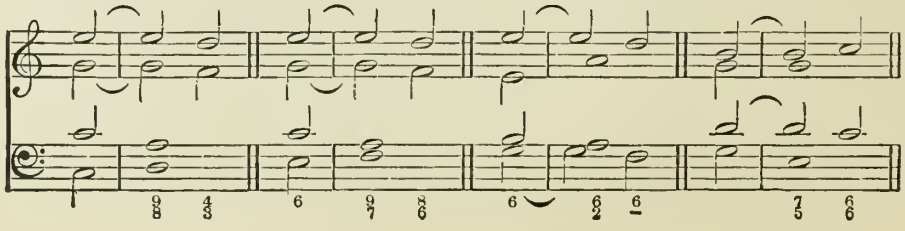
Sometimes the second will be found suspended into the third (No. 9).

Any suspension may have what is sometimes called an ornamental resolution, that is, it may either leap or proceed by step to a consonant note of the same chord, before it proceeds to its note of resolution. Passing notes may also be introduced as in the first of previous example.

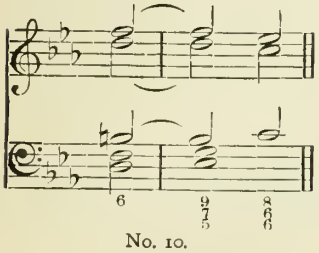


Double Suspensions.

When two notes are suspended at the same time, the combination is called a double suspension. The ninth may suspend the octave of the root of a common chord at the same time that the fourth suspends the third; or any of the suspensions may be heard at the same time, provided they are prepared and resolved in the same manner as if they were used singly.

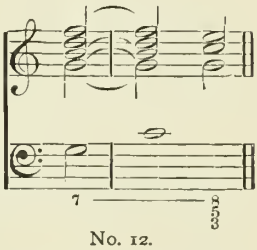


Here, in the first of this example, we see the ninth suspended into the eighth at the same time that the fourth is suspended into the third. Then we have the same suspensions in the first inversion. Next we see the ninth suspended into the eighth in treble, and the fourth suspended into the third in the bass. Lastly, we see the fifth on the mediant suspended into the sixth, while the ninth is suspended into the eighth in the tenor. The suspended fifth over the third of a key may be taken at the same time with the first inversion of a suspended fourth, and the first inversion of an inverted ninth (No. 10). This is called a triple suspension.



No. 10.

No. 11.



No. 12.

Sometimes whole chords are suspended over a bass note. This may be done whenever the root of the chord of resolution is a fourth above the root of the chord of preparation, but each part must not move more than a second (No. 11). This will often be found in a final cadence when the whole of the chord of the dominant is suspended over the tonic chord (No. 12).

This is sometimes figured $\frac{7}{5}{}^{4}_{2}$ but the better way and more usual is to draw a line of continuation, as in previous example.

What are called appoggiaturas are in reality simply passing notes on the accented part of the bar, and sometimes taken by leap. They keep back some note of a chord, and always occur one degree above or below the note kept back. When they are taken above a note, they may be at the distance of either a tone or a semitone, according to the key on which they occur, but when used below a note, they should always be at the distance of a semitone from the note of resolution.

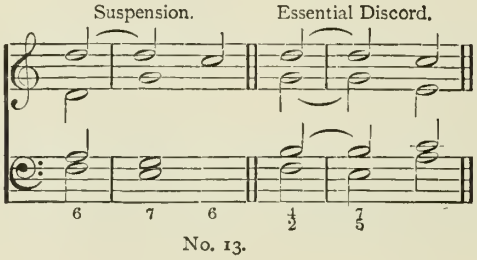
These appoggiaturas, like passing notes, do not make false relation.

Sometimes a note instead of coming in after its time, as it does in suspensions, comes in before its time. When this occurs, it is called a note of anticipation. These notes of anticipation are the reverse of suspensions. They are generally heard in proceeding from the dominant to the tonic, when a note of the dominant chord goes to the tonic while the dominant chord remains, the resolution on the tonic chord coming in afterwards.

This is very usual in Handel's works. Here, in previous example, the note B♭ of the tonic chord is heard during the continuance of the dominant chord F, the resolution taking place a little later.

Essential Discords.

We have seen that suspensions are entirely foreign to the harmony, and that they keep back some note of the chord of resolution. Essential discords, on the contrary, are themselves part of the harmony; and they differ from suspensions by being resolved, together with the chord of which they form an essential part, upon a chord having another root, whereas suspensions resolve upon the same chord as that over which they are held (No. 13).



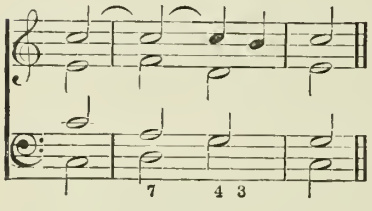
No. 13.

No. 14.

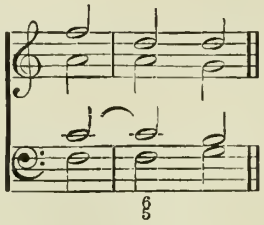
The suspension is here held over the chord of C; the essential discord belongs to the chord of the seventh on E, resolved on the chord of A, the fourth above. A seventh may be added to any triad, provided it is prepared in previous chord, and can be resolved on a chord the root of which is a fourth above the root of the discord (No. 14). Here the seventh C is added to the chord of D, F, A, prepared in the previous chord, and resolved upon the chord of G, which is a fourth above the chord of D, over which the discord is taken.

The resolution may even be delayed by suspending the C over the last chord before resolving on B the third of the chord, making a suspension of the fourth (No. 15).

The first inversion of a chord of the seventh may also be taken, *i.e.*, may be taken when it



No. 15.



No. 16.

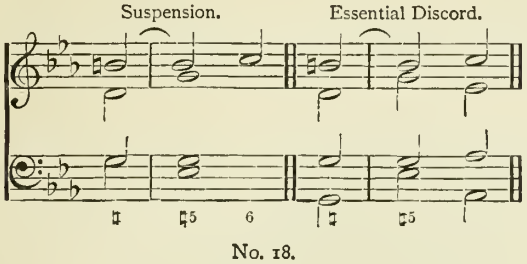
No. 17.

has the third in the bass. The seventh then becomes the fifth to the bass, and it requires the same resolution in whatever position it may appear (No. 16). Here the seventh of the chord is in the tenor, and the bass being a first inversion, rises one degree to the root of the next chord. The second inversion is not used.

The last inversion has the seventh in the bass, which, descending one degree to the third of a chord, must resolve on a first inversion (No. 17). The powerful effect of the chord in this position is very marked.

The fifth on the third degree of the major and the minor key can be taken in the same manner. Instead of rising as a suspension to the sixth, the fifth as an essential discord rises to

the third of a chord with another root (No. 18). This may also be inverted by placing the third in the bass, and though the bass rises only one degree, the root relationship is quite the same (No. 19).



No. 18.

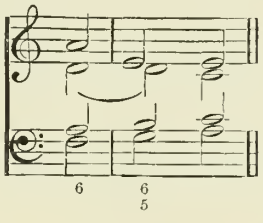
No. 19.

A seventh can be added to this chord on the mediant of major and minor keys, when the resolution of both is the same as when taken separately (No. 20).

In the inversion of the chord of the mediant, with or without the seventh, in a major key, the fifth not being a discord, does not require preparation; the seventh only requires to be prepared (No. 21). Here the fifth of mediant B being now the third from the bass, and in no way a discord, is not prepared in previous chord.

The diminished fifth on the supertonic of the minor key is only taken when accompanied by the seventh, and it, like the seventh, is resolved downwards (No. 22). In the inversion of this chord also, the seventh only requires to be prepared, the fifth, then, not being a discord.

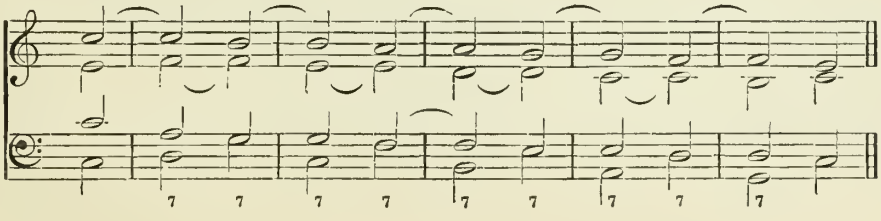
No. 20.



No. 21.

No. 22.

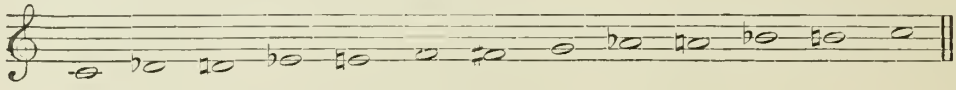
In modern composition all those essential discords are often taken without preparation. Even in the last century, the old law of preparation and progression was often set aside, so that now we may safely say that any essential discord can be taken without preparation; and the reason is that, as the science has advanced, all these essential discords can be shown to be part of the dominant chord, the seventh of which, as has already been shown, can be taken without preparation. This will be shown more clearly further on. It must be remembered, however, that this preparation of these discords, and their resolution on another chord, the root of which is a fourth above their own, was the practice of the best masters; and it will be expedient for the student not to cast aside that practice entirely. Nothing could be finer than the effect of a succession of chords of the seventh prepared and resolved on each other, making a sequence which might be carried through the whole scale.



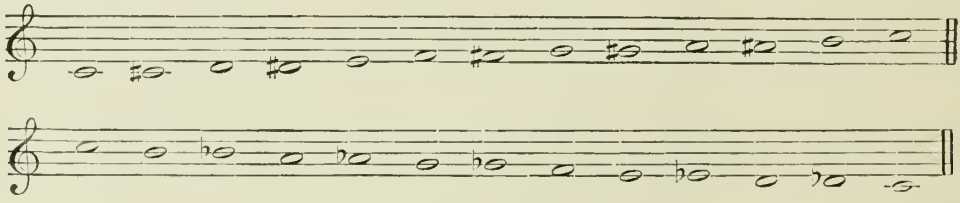
Here the seventh on D is resolved on the chord of G with a seventh, which in its turn is resolved upon C with its seventh, resolving upon F, to which a seventh has been added, resolving on B, and so forth, during all the sequence: the roots in every instance rising a fourth, or, what is the same thing, falling a fifth. Sevenths on any note of scale in the key, except the dominant, are called secondary sevenths, to distinguish them from dominant sevenths, which are termed fundamental sevenths.

Chromatic Concords.

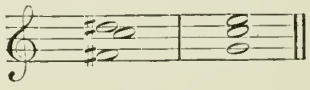
Chromatic chords are those which have notes not belonging to the signature of the key, and yet induce no modulation. What is called the harmonic chromatic scale contains twelve semitones, all of which can be used in the key without necessarily causing modulation. The following is the harmonic chromatic scale of C:—



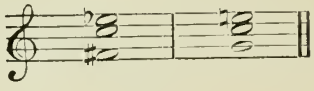
This scale, it will be seen, consists of all the notes contained in the major and minor scale of C, together with the minor second, minor seventh, and the sharp fourth. It is very customary to write this scale in what is called the "melodic form," that is, with sharps ascending and flats descending, thus:—



Many of these notes, as written in the so-called "melodic form" of the chromatic scale, could not possibly belong to the key of C; but they are often employed by composers in order to save the use of accidentals, which would be necessary had they used the "harmonic form." When so used, they are said to constitute expedient "false notation;" that is to say, the corresponding note in the harmonic form is the true note which belongs to the chord. Thus No. 23 is often used instead of No. 24, the D sharp being false notation for E flat, and used to save



No. 23.



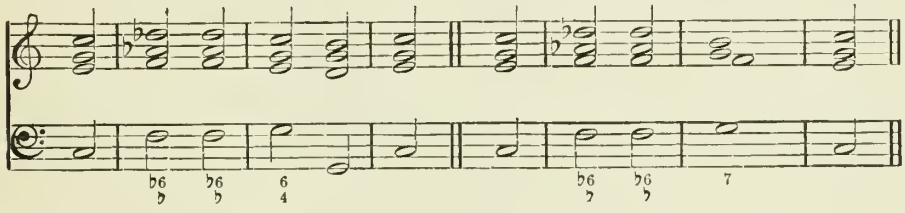
No. 24.

the additional accidental natural before the following E. In order to find the true chord, however, the D sharp must be read as E flat: this will be clearer when we come to deal with chromatic discords. A chromatic chord can easily be known, by the music both preceding and following it being undoubtedly in the same key.

Chromatic Chord on Minor Second of the Key.

In the key of C this would be the chord of D flat major; and although there is no restriction as to what chord in the key may follow this, it is generally followed either by the dominant seventh in root or inversion, or by some inversion of the tonic.

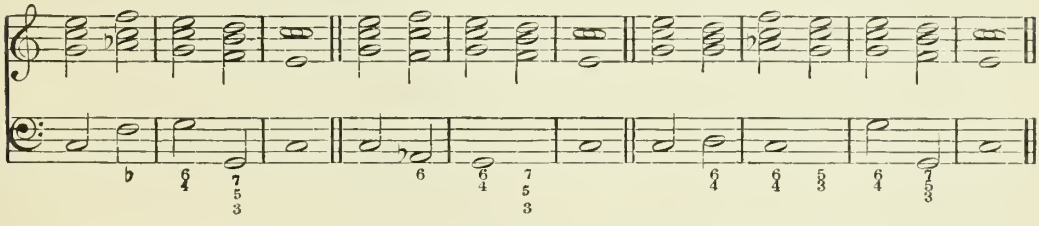
The first inversion of this chord is called the Neapolitan sixth. It is very frequently met with in this position. The best note to double in this inversion is either the bass note, which is the third from the root, or the sixth from the bass note, which is the root itself. This chord is generally followed by the second inversion of the tonic, or by the dominant seventh chord.



The second inversion of this chord is sometimes used, but only very rarely.

Chromatic Chord on the Subdominant.

This is just the subdominant of the major key made minor. It can be used in both inversions, just as an ordinary subdominant—



A very fine example of this chord is found in the opening bars of the Overture to the "Midsummer Night's Dream," by Mendelssohn.

There are four chromatic concordant triads that can be used in the major scale, namely, the major chord on the supertonic, the major chord on the minor second of the key, the minor chord on the subdominant, and the major chord on the minor sixth of the key; these can all be used in the major mode without leaving the key.

Chromatic Chord on Supertonic of Major Key.

In the key of C this chord looks as if were threatening a modulation to key of G, thus :—

But if we follow it with a chord that can only belong to the key of C, such as the dominant seventh in the key of C, or by a chord which, while it might belong to several keys, points preferentially to the key of C, such as the second inversion of the chord of C, it is clear that there can be no modulation, thus :—

This last illustration shows the chord of D major, followed by the second inversion of the chord of C, the F sharp rising to G; also the same chord followed by dominant seventh in key of C, where the F sharp falls to F natural, thus securing the key of C. Had we allowed the passage to modulate, the chord would no longer have been chromatic; it would have been diatonic in the new key. The first inversion of this chord may be taken—

The third should never be doubled. The second inversion is rarely used.

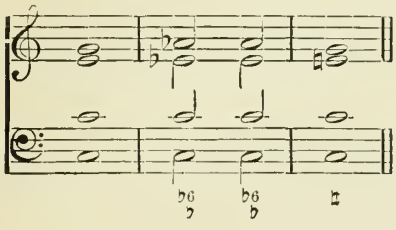
Chromatic Chord on the Minor Sixth of the Scale.

This is a major chord built upon the minor sixth of the major scale; and it can be followed either by the tonic or some inversion of the dominant; generally, however, it is followed by a second inversion of the tonic chord.

The first inversion of this chord may also be used (No. 25), and the second inversion more rarely.

Another chord sometimes used chromatically in the major key is the first inversion of the supertonic, with the diminished fifth. This is also generally followed by second inversion of the tonic (No. 26).

In the minor key the chromatic chords are the major chord on the supertonic of the key,



No. 25.

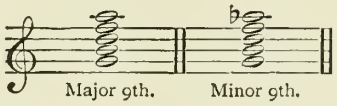
No. 26.

and the major chord on the minor second of the key. All the other chords mentioned, as chromatic in the major, are really diatonic in the minor.

When the chord of the tonic or a dominant discord, whether in root position or inversions, follows a chord seemingly foreign to the key, this chord seemingly foreign to the key will be then identified as one of the chromatic chords.

Dominant Ninth and its Inversion.

To the chord of the dominant seventh we can add either a major or minor third, which is the ninth from the root.



Major 9th. Minor 9th.

Dominant Major Ninth.

This chord is used only in the major key, and can be taken without preparation. The ninth may be resolved either on the root of the same chord, or on the third of the same chord, or on another chord. It is figured $\frac{9}{7}$. When resolved upon the root of the same chord, while the rest of the chord remains, the root should not be heard in any of the upper parts at the same

No. 27.

No. 28.

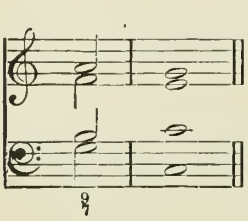
time, but only in the bass, in accordance with the rule that the note on which a discord resolves should not be heard at the same time as the discord, except the root with the ninth, when that root is in the bass (No. 27).

In four-part harmony the fifth is generally omitted. The ninth should not be placed below

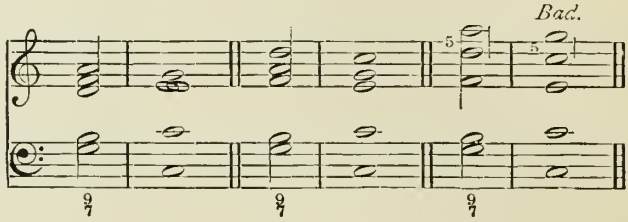
the third, except when the third remains stationary, and the ninth proceeds to the root. When resolved upon the third of its own root, the ninth either rises a second or falls a seventh. In accordance with the above-mentioned rule, the third must be left out of the chord until heard by the resolution of the ninth (No. 28).

By thus resolving on a note belonging to its own root, it becomes simply a chord of the dominant seventh.

The ninth may also be resolved by falling to the fifth of the tonic chord (No. 29).



No. 29.

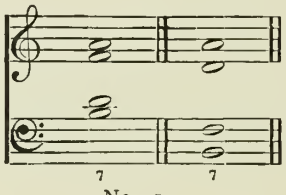


No. 30.

When the fifth of the chord is present, as in five parts, the third in the succeeding tonic chord must either be doubled, or the fifth in the chord of the ninth be placed above the ninth, in order to avoid consecutive fifths; the first alternative—which places the ninth above the fifth and seventh, and doubles the third in the succeeding tonic chord—being the preferable one (No. 30).

In all the inversions of this chord the root is left out. The first inversion of the ninth with the root left out will thus become a chord of the seventh, and is called the chord of the leading seventh, because it starts from the leading note. This, like the direct chord, can be used in the major key only (No. 31). It is figured 7.

It is impossible to mistake this chord of the leading seventh for the dominant seventh, as the intervals are quite differently placed; a dominant seventh consists of one major third and two minor thirds, whereas this chord consists of two minor thirds and a major third. The dominant seventh has a perfect fifth, while the chord of the leading seventh has a diminished fifth (No. 32).



No. 31.

Dominant 7th. Leading 7th.

No. 32.

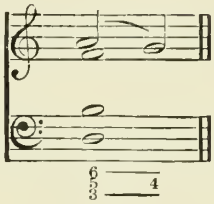
The leading seventh can fall one degree and resolve upon its own root, while the rest of the chord remains, or it may fall one degree to the fifth of the tonic chord (No. 33). Care must be taken to let the fifth, when below the ninth, as in previous example, ascend to the third of the tonic chord, otherwise consecutive fifths will ensue. It is true this progression causes the third of the tonic chord to be doubled, yet of two evils one must choose the less; and the doubling of the major third is unmistakably a much less evil than a consecutive fifth, in fact, no evil at all in the circumstances.

No. 33.

Second Inversion of Dominant Major Ninth.

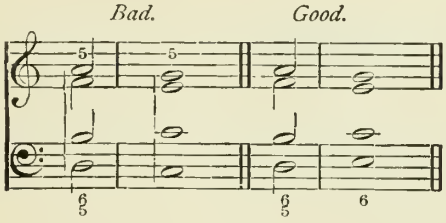
The root here is omitted altogether as in the first inversion, consequently this chord appears as the first inversion of the leading seventh, figured $\frac{6}{5}$ (No. 34.)

No. 34.

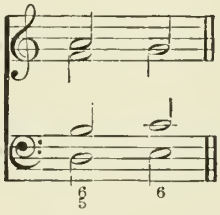


No. 35.

The ninth may, like the direct chord and first inversion, resolve on its own root while the rest of the chord remains (No. 35), or it may fall one degree to the fifth of the tonic chord, which, however, must be taken in the first inversion in order to avoid consecutive fifths (No. 36).



No. 36.



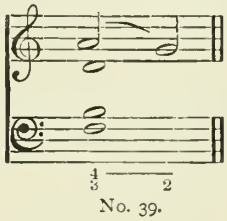
No. 37.

It will be recollected that the one exception to the rule, that the dominant seventh should descend one degree, was when the second inversion of the dominant seventh proceeded to the first inversion of the tonic, when the seventh could then rise one degree. The same progression of the seventh can take place when the second inversion of the ninth proceeds to the chord of the tonic in the first inversion (No. 37).

Third Inversion of the Dominant Major Ninth.

This inversion of the dominant ninth has the seventh in the bass. The root is best omitted here also, although it is sometimes heard in an upper part. It is figured $\frac{6}{4}$ or $\frac{4}{3}$, or with root $\frac{4}{3}$ (No. 38).

No. 38.



No. 39.

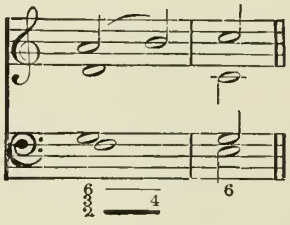
The ninth here may also resolve on the root, while the rest of the chord remains (No. 39), or it may proceed to the fifth of the tonic chord, while the seventh, which is in

the bass, takes its usual resolution and descends one degree to the first inversion of the tonic (No. 40). Should the ninth be above the fifth, the third of the tonic chord will require to be doubled in the resolution (No. 41), or the fifth of the dominant must leap to the fifth of the tonic.

No. 40.

No. 41.

If the third of the chord be left out when the root is heard in an upper part, the ninth may proceed to the third. This resolution then becomes simply the last inversion of the dominant seventh resolving on the tonic chord, thus :—

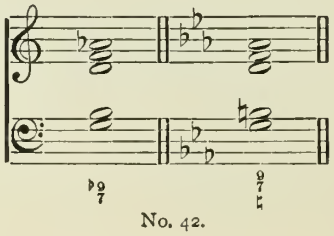


Fourth Inversion of Dominant Major Ninth.

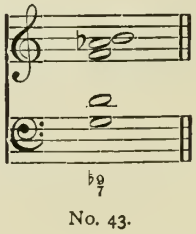
This being the last inversion, has the ninth in the bass; but, owing to the harshness of the ninth being heard below the third, it is very seldom, we may almost say never, used in this inversion.

Dominant Minor Ninth.

The chord of the dominant minor ninth consists of the dominant seventh, with a minor third added to it (No. 42.) It is figured $\flat\frac{9}{7}$ in the major key of C, and in the minor key of C a natural is used to show the leading note $\frac{9}{\natural 7}$; when accidentals occur in any part above the bass they are shown as the figuring. This chord is freely used in the major key as well as in the minor; and there is no objection to the ninth being heard below the third, as the effect is always good (No. 43.)



No. 42.



No. 43.

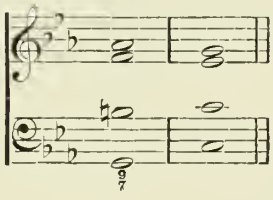
The ninth may be resolved, while the rest of the chord remains, either upon the root or third of the same chord, or it may resolve with the other notes upon another chord.

When it is resolved upon the root of the same chord, the root should not be heard in an upper part, unless in very exceptional cases.

When it is resolved upon the third of the same chord, the ninth may either rise a second or fall a seventh; and in this case the third must be left out, in accordance with the rule that a discord should not be heard at the same time with its note of resolution. The ninth here may rise an augmented second with good effect. Sometimes the root may be sounded in this case in an upper part.

There is a very good example of the ninth falling to the third in Beethoven's Concerto in C minor.

When the ninth is resolved with the other notes of the chord, it is usually upon the tonic, when the ninth falls to the fifth of that chord.



The root is left out in all the inversions.

First Inversion of Dominant Minor Ninth.

The root here being omitted, we have the notes standing in a series of minor thirds above each other; thus in the key of C, by leaving out the dominant root *G*, we have the notes B, D, F, A flat (No. 44.) The chord in this inversion is called the diminished seventh; and it can also be resolved on its own root, while the rest of the chord remains (No. 45.) It can be used either in the major or minor keys.

Seeing that the bass note itself is the third, it cannot be resolved upon the third of the same chord, as it can when the root of the chord is in the bass. It can also be resolved upon another chord, and then its most natural and common resolution is upon the tonic; and here, as in the major chord, it is well that the fifth of the dominant should rise to the third of the tonic; for

it is not good that a diminished fifth should be followed by a perfect fifth when the two notes

No. 44.

No. 45.

forming the diminished fifth move downwards by one degree. Of course, in this inversion, the fifth of the dominant could also skip to the fifth of the tonic (No. 46) When a little further on we come to deal with enharmonic changes and modulation, we shall see that some of the most exquisite effects are got by enharmonically changing one or more notes of this chord—so as to alter the root—and therefore changing the key to which this diminished seventh belongs.

For instance, if we take the notes B, D, F, A flat (No. 47), the root is G, the dominant

No. 46.

No. 47.

in the key of C; but if we enharmonically change the A flat to G sharp (No. 48), and then place the chord in thirds, we get G♯, B, D, F. (No. 49). We here bring about the first inversion of the dominant minor ninth on E, which is the dominant of A major or minor; and

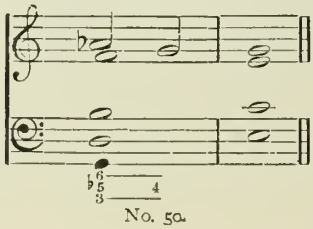
No. 48.

No. 49.

it would accordingly resolve on that chord. The intervals of this chord are the minor third, diminished fifth, and diminished seventh, from which last interval it takes its name.

Second Inversion of Dominant Minor Ninth.

The root is also here omitted, and the discord can be resolved either upon its own chord, or upon a chord having another root (No. 50). Here it is resolved upon the root of its own



No. 50.

No. 51.

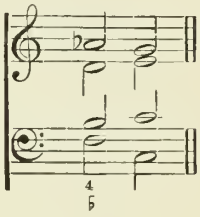
chord, thus forming the second inversion of the dominant seventh. In No. 51 it is resolved upon the fifth of the tonic chord.

Third Inversion of Dominant Minor Ninth.

The root here is left out, and must not be sounded in any upper part along with the minor ninth, as it can be in the case of the major ninth. In this inversion, the minor ninth may also resolve upon its own chord, thus making the last inversion of the dominant seventh (No. 52), or upon another chord, usually the first inversion of tonic. (No 53).

No. 52.

No. 53.

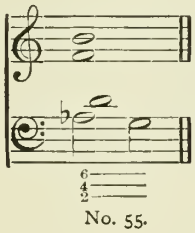


No. 54.

There is another resolution of this inversion which seems a little strange, and which is yet often used; that is where the seventh, instead of as usual descending one degree to the first inversion of the Tonic, leaps down to the root thus (No. 54). Examples of this resolution will be found in Beethoven's Symphony in D, also in Mendelssohn's "Elijah."

Fourth Inversion of Dominant Minor Ninth.

This inversion has the ninth in the bass, and the root is omitted. Although the last inversion of the major ninth was said to be very rarely used, owing to the harshness of the ninth being below the third, yet the minor ninth can be freely used in the last inversion, and always with a very fine effect. It can also be resolved on its own chord, thus (No. 55)—



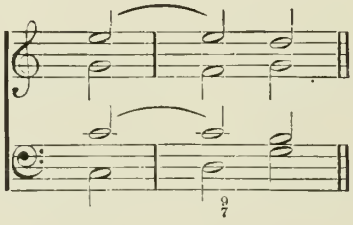
No. 55.

No. 56.

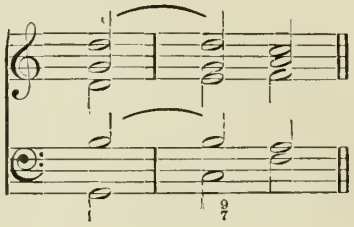
or on a chord with another root, the most usual one being the tonic second inversion (No. 56). It is usually figured $\frac{6}{4}$ or $\frac{4}{2}$. In the first example, the minor ninth proceeds to the root of the chord, the other notes remaining. In the second example, the minor ninth is resolved along with the other notes of the chord, on the second inversion of the tonic.

Secondary or Essential Chords of the Ninth.

These are just the same as the secondary or essential chords of the seventh beforementioned, with the addition of a ninth added; and they follow the same rules. They are resolved on a chord, the root of which is a fourth above their own root (No. 57). The ninth being always a dissonant note should be prepared, and then resolved on the fifth of the following chord. These ninths can be taken in root position on any note of the scale,



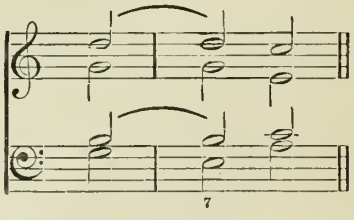
No. 57.



No. 58.

provided that the chord, the root of which is a fourth above, is one that can be taken in root position. If the fifth of the chord is written below the ninth, it must rise to the third of the following chord to prevent consecutive fifths (No. 58). Any note that makes a discord with the bass should be prepared. There are four inversions of this chord, the last of which is not used. The root is left out in all the inversions. The first inversion of the ninth will then, to all appearance, be a chord of the seventh; but as the resolution of each is a fourth above the root, these resolutions will be both on different chords, thus (No. 59). Here we have the first inversion of the chord of the ninth, the root of which is C, resolving on the chord of F, a fourth above. Our next example will illustrate the same notes, being a chord of the seventh (No. 60). Here we have the same notes as in the first inversion of the chord of the ninth; but in this case it is a chord of the seventh on E, resolving on the fourth

No. 59.

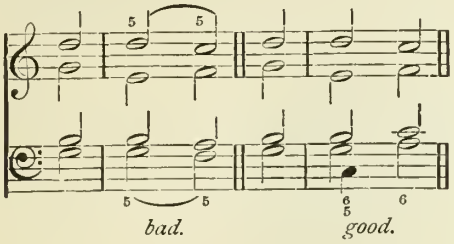


No. 60.

above, namely, on chord of *A*. It will be clear, then, that a chord of the seventh can be treated and resolved in two different ways; either as a chord of the seventh, resolving on the fourth above, or as the first inversion of a chord of the ninth, resolving on the note above, which note is the fourth above the root of the ninth.

The second inversion of the chord of the ninth is resolved on the first inversion of the following chord. This inversion of the ninth has the fifth in the bass and the root left out. If it were resolved on the root of the next chord, consecutive fifths would necessarily ensue (No. 61). Here the second inversion of the root C resolves upon the first inversion of the root F. This chord is also identical with the first inversion of the seventh, resolved on the

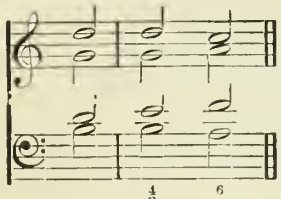
root a fourth above, thus (No. 62). Here is the first inversion of the chord of the seventh on E, resolving on the root of the chord A, the fourth above E. The third inversion of the



No. 61.

No. 62.

ninth has the seventh in the bass, and resolve on a first inversion (No. 63). This chord is not used as the second inversion of the seventh on E. These resolutions of the ninth explain one very common resolution of the dominant seventh, called the interrupted cadence. Instead of resolving on the tonic, the dominant in the interrupted cadence resolves on the submediant.



No. 63.

No. 64.

If we take the chord of the ninth on the mediant, and leave out the root, we have the first inversion of the ninth, which is just the dominant resolving on the fourth above the root of the ninth, which is the submediant, as in foregoing example (No. 64). Thus the dominant seventh can either resolve upon its own tonic according to the rule of the seventh, or upon the chord of the submediant, according to the rule of the ninth.

Chromatic Discords of the Seventh and Ninth.

These are chords, consisting of exactly the same quality of intervals as the dominant seventh and ninth, but used upon the supertonic and tonic without causing a change of key. The supertonic is, in fact, the dominant of the dominant, and the tonic is the dominant of the subdominant, but used without making a modulation into these keys. They can be used either in the major or minor keys.

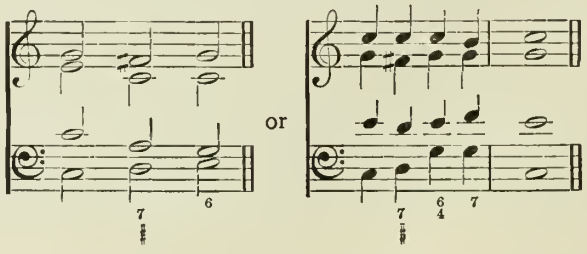
One of the most frequently used of these chords is the supertonic seventh. It is a minor seventh added to the chromatic concord of the supertonic; thus, in the key of C the chord would be the following:—

This chord has all the appearance of the dominant seventh in the key of G, and did we proceed to the triad of G, a modulation to that key would certainly be made. In order, therefore, to prevent modulation, this chord must be followed by another chord, specially belonging

No. 65.

to the original key, such as a dominant discord, or the tonic chord, either in root or inversions. The foregoing is an example of the supertonic discord followed by the dominant discord (No. 65). Another example of this will be found in Verdi's "Il Trovatore," thus—

Here the key is B flat, and the chromatic supertonic is C, with the major third, the accidental E natural, which is the leading note of the dominant key of F, falls to the E flat, which is the dominant seventh of the original key; and the seventh of the supertonic according to the usual rule falls a second to the third of the dominant. The other resolution of the supertonic discord is, when it proceeds to the chord of the tonic, generally to one of the inversions—



The seventh here remains to be a note of the following chord, and when this is the case, the seventh may be doubled, and one of the two sevenths is free to leap as a concord, thus—

Here the seventh C is doubled, and one of them leaps to E, the third of the chord of C, while the other remains. The supertonic seventh may, without being doubled, leap as a concord, provided that the fifth in the chord of the seventh proceed to the same note in the next chord that was the seventh in the chord it has just left, as in the following example :—

In this example, A, which is the fifth note of the supertonic discord, leaps to the C, the root of the tonic, which note was the seventh of the supertonic discord.

When this chord is followed by a dominant discord, the seventh of the supertonic may rise to the fifth of the dominant, provided that the fifth of the supertonic also moves to the third of the dominant, as in the following example :—

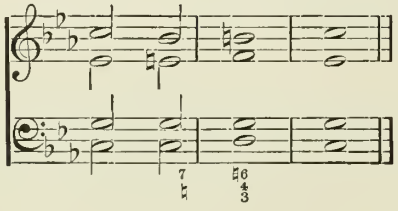
This chord may also be taken in the three inversions :—

In the first of the three above examples, the supertonic seventh is in the first inversion, and is resolved first upon the last inversion of the dominant seventh, and next on the second inversion of the tonic chord.

In the second example, the supertonic seventh is in the second inversion, and is resolved first upon the root of the dominant seventh, and next, upon the second inversion of the tonic chord.

In the third example, the supertonic seventh is in the last inversion, and is resolved first upon the first inversion of the dominant seventh, and next, upon the root of the tonic chord—which last resolution is somewhat rare.

A chromatic discord of the seventh can also be used upon the tonic, both of major and minor keys, the third of which chord must always be major. It is precisely the same chord as the dominant of the subdominant; only—to prevent modulation, it must be followed either by a dominant or a supertonic discord. Tne third and seventh in this chord must never be doubled; if it resolve upon a dominant discord, the third will rise a semitone, and the seventh will also rise a chromatic semitone, thus (No. 66)—

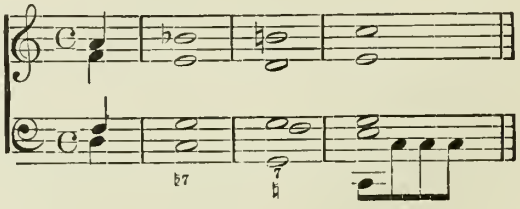


No. 66.

No. 67.

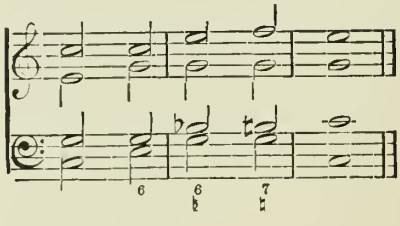
If the tonic seventh resolve upon a supertonic discord, the third will rise a major second, and the seventh will descend a minor second, as in example (No. 67).

A very clear example of the tonic seventh resolving on the dominant is to be found in Beethoven's Quartet, Op. 59, No. 3, thus—



An exceptional resolution of the third is shown in the preceding example. When the tonic seventh is followed by the dominant seventh, the third of the tonic seventh may fall one degree to the fifth of the dominant, provided the fifth in the tonic seventh proceed to the seventh in the dominant chord. In the above example the third of the tonic seventh, E, instead of rising to the dominant seventh, F, proceeds to the fifth of dominant, D, while the fifth of the tonic seventh, G, proceeds to the dominant seventh, F. As a rule, however, this should be rarely employed.

In the second inversion of this chord the root may be omitted, but the seventh may not be doubled.



[*To be continued.*]

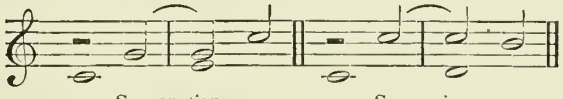
COUNTERPOINT.

By JOHN ROBERTSON, Mus. Bac., Cantab.

(*CONTINUED.*)

Fourth Species in Two Parts.

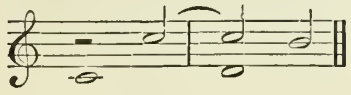
This species, like the second, has two notes in every bar except the first and the last; but it is distinguished from the second, by having the concords on the unaccented, instead of the accented parts of the bar, and by having the discords on the accented, instead of the unaccented notes. The first bar of the counterpoint should always begin with half a bar's rest; and the first note of every succeeding bar should be syncopated, or suspended from the last note of the previous bar, except the final note, which should have a note of equal value with the Canto Fermo. Syncopation, or suspension, is the retaining or holding on of a note over the first or accented part of the bar, which was heard on the weak or second part of the previous bar. When the holding on of this note makes a discord on the first of the bar, it is called a suspension: when it makes a concord, it is usually called a syncopation—



Syncopation. Suspension.

One chord only should be used in each bar, with the allowable exception described in the second species. The second note of every bar, which is a concord, should be tied or bound to the first note of the next bar, which may be either a syncopated concord, or a suspended discord, as shown in previous example; but a suspended discord is preferable.

When a suspended discord is used on the first of the bar, it must be resolved by falling one degree to the second note of the bar, which second note must be a concord. This suspended



No. 1.

No. 2.

note is not a part of the chord used in the bar; it is an intruder into it, and must fall to the note that belongs to the chord, just as if it had forgotten to move along with the other part, and was obliged to come in a little late (No. 1). The note to which the discord is tied is called its preparation.

When a syncopated concord is used on the first of the bar, it is free to proceed by leap. This syncopated note is a part of the chord used in the bar, and has perfect liberty to proceed to another note of the chord, not being an intruder like the discord (No. 2). The unison is allowed on the first of the bar as a syncopated concord.

We can suspend the discords of the ninth, the seventh, and the fourth above the Canto Fermo. In two part counterpoint the seventh is best. The discord of the second cannot be used above the Canto Fermo. The suspension of a fifth can be taken on the mediant and the

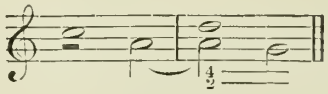
leading note of the key, both in the major and minor forms of the key; and it is resolved on the sixth of the same bass note. This suspension differs from the others, because it ascends while the others descend. It cannot be inverted, being itself an inversion, the note of resolution being the root. It is peculiar to the two notes, the mediant and the leading note; whereas the other may be suspended over every common chord or first inversion.

When the suspension is over the leading note, and the leading note ascends to the tonic, the syncopation is then broken, the counterpoint going in the second species. These are the only suspensions resolving upwards in this species. The other fifths being concordant, must leap to a note of the chord, for, if they resolved on the degree above, there would be two chords

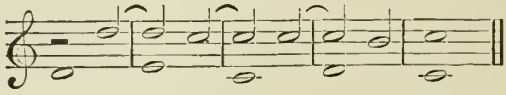
No. 3.

No. 4.

in the bar (No. 3). The discords of the second and fourth may be used below the Canto Fermo on the accented parts of the bar; but neither can be used on the second part of the bar, as discords cannot prepare other discords (No. 4). Here the suspension marked $\frac{4}{2}$ is the last inversion of the ninth, the root C being delayed by D. That marked $\frac{5}{2}$ is the last inversion of the fourth, the third of the chord being kept back by the D. The fourth resolves upon the fifth, thus (No. 5)—



No. 5.

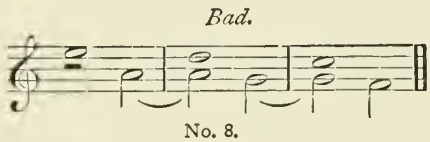


No. 6.

In two part counterpoint, the discord of the second is always preferred to that of the fourth. It is sometimes admissible, and indeed necessary, to break the syncopation in order to avoid discords that will not resolve properly; and although it is not desirable to repeat a note, yet if this will prevent the syncopation being broken, it may be done exceptionally (No. 6). Consecu-

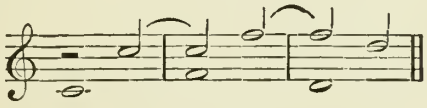
tive octaves and fifths should not occur on the second part of the bar, when a suspended discord is on the first, for suspended discords do not save consecutive octaves or fifths (No. 7). Therefore the ninth in an upper part can never be prepared by an octave, nor can a fourth below be prepared by a fifth (No. 8). It is somewhat singular that if the first of the bar be a *syncopated*

No. 7.



No. 8.

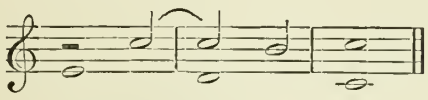
concord, there is not the same objection to consecutive octaves in the second part of the bar; but this should be used to a very limited extent (No. 9). When discords of suspension are used on the first of the bar, consecutive fifths may occur on the first of the bar, as these are only the discords keeping out the note of resolution. This device, however, is better in



No. 9.

No. 10.

three or four part counterpoint than in two (No. 10). In the minor key, the difficulties of this species are considerably increased, owing to the limited number of chords available; and the syncopation will oftener require to be broken. The best cadence or ending for this order above the Canto Fermo is the following (No. 11). Another cadence which can be used, though not quite so good is (No. 12)—

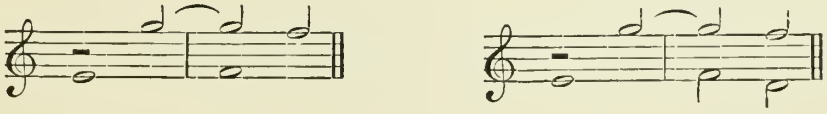


No. 11.

No. 12.

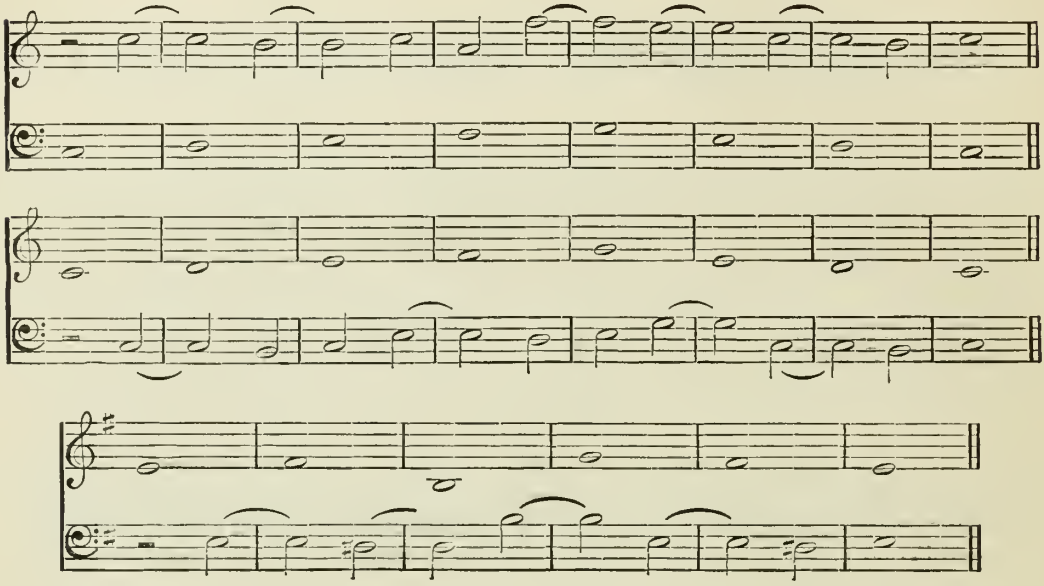
If the subject be in an upper part, the cadences are as follows:—

There is one exception to the rule, that the discord must be resolved on the same chord over which it is suspended. It is, when the suspended ninth, in descending one degree, resolves, not on the root of the chord, but on the third of a chord. The root of the chord on which the discord resolves will then be a third below the chord, over which the ninth was suspended.

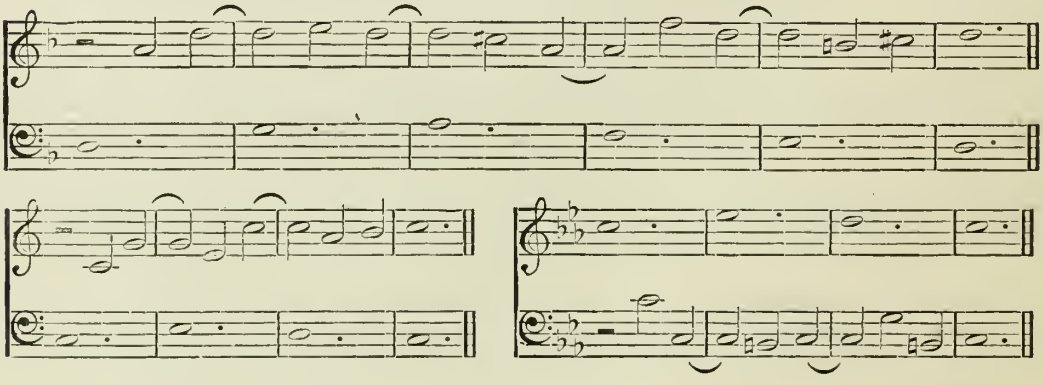


Here, in the first example, the ninth G resolves on the root of the chord F; but in the second example, the ninth G, instead of resolving on the root F, resolves on the third of the

chord D. This is the one instance in which a discord, that can be nothing else than a suspension, is resolved upon a note belonging to a different chord from that over which the discord is suspended. This resolution will not be much required in counterpoint of two parts. The following are some examples of this species :—



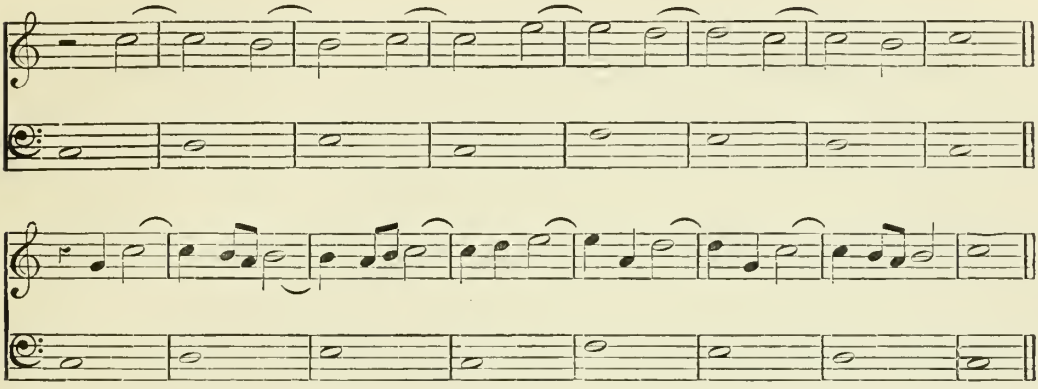
This fourtn species is sometimes used with three notes in the bar, but it is rarer in this form. The middle note may either be a harmony note or a passing note.



Fifth Species of Counterpoint in Two Parts.

This species is generally known by the name of "Florid Counterpoint," because it is a combination of all the species. It is mostly, however, a florid ornamentation of the fourth species. The first species is all semibreves, the second all minims, the third all crotchets, the fourth minims ; but the fifth consists of all these varieties, with the addition of quavers. The following

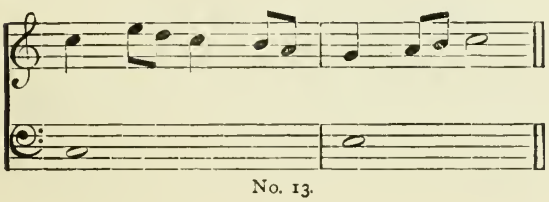
example will show that it may be largely an ornamentation of the fourth species. We shall first write an example in the fourth species, and then ornament it, making it the fifth species.



It will be seen that the suspensions in the second and third bars are ornamented, by being written as crotchets, and then before passing to the note which they delay, they are followed by two quavers, each of which must be approached and quitted by step of a second. In the fifth bar the discord leaps to a note of the chord before proceeding to its resolution; and in the sixth bar, the same thing takes place, while in the seventh bar the passing note again moves by step. The counterpoint in this species should be kept as vigorous, melodious, and graceful as possible. The fourth species may be used freely, provided that we take care to introduce the ornamental resolution; but no other species should be used for more than two successive bars. It is always better to commence the counterpoint, after a crotchet or a minim rest; and the first species should be used only in the last bar.

The following are rules applicable to this order: a suspended discord before going to its resolution, may leap or go by a second, to a note of the chord, from which it must return to its resolution, either by leap, or by passing notes.

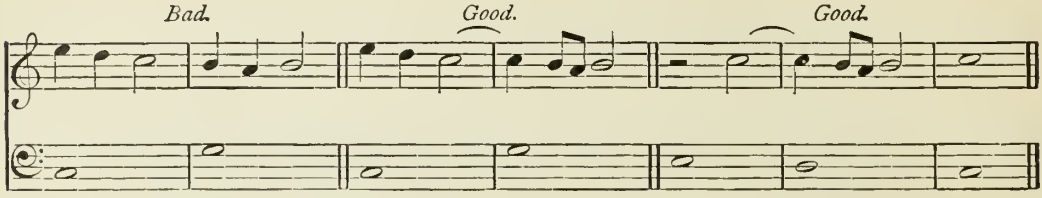
Any unaccented division of the bar may have quavers (No. 13); but quavers may not occur upon an accented division unless when, very exceptionally, four quavers are used at the beginning of a bar, in which case the first one must be tied to the last note of the previous bar (No. 14).



No. 13.

No. 14.

A minim preceded by shorter notes should not occur in the second half of the bar, unless it is bound into the next bar. In the second last note of a cadence, however, this rule does not hold good: here we may have an unsuspended minim preceded by shorter notes.



Some writers allow a leap from a discord, to another discord next to the note of resolution, thus:—

This is quite admissible in modern free writing; but in the strict style of counterpoint it is not considered advisable, although sometimes used even there by good writers.

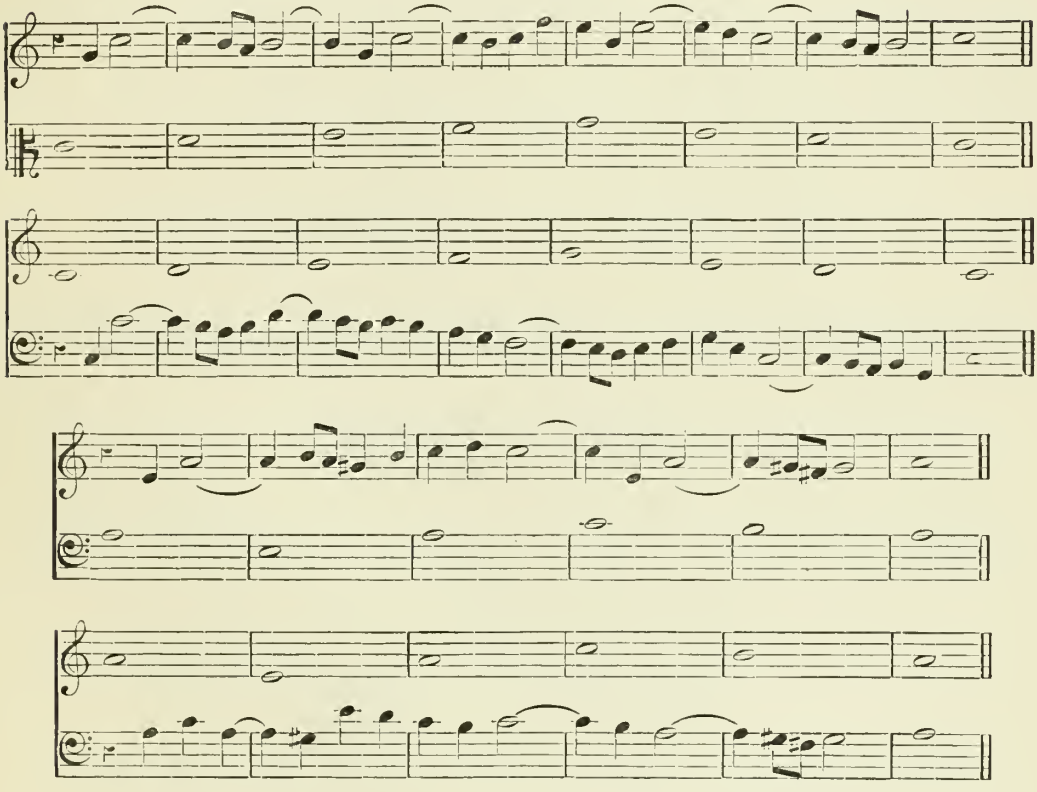
The resolution of a suspended discord may be on the second crotchet of the bar, when it may leap to another note of the chord, or go by a second to a passing note.

No suspended discord, or syncopated concord, should be bound to a note in the previous bar which is shorter than itself—

The following are the best forms of cadence in this species:—

If the third note from the end of the subject be one that will not prepare a discord for suspension in second last bar, the syncopation can be broken.

One or two examples in this species will now be given.



First Species of Counterpoint in Three Parts.

In three-part counterpoint, there is this important difference from counterpoint in two parts, namely, that we may have the full chord—the first, the third, and the fifth, though it may often be necessary to omit one of these notes, and double one of the others. The severity of the rules of two-part counterpoint is somewhat relaxed, particularly between the middle parts, though, as regards the extreme parts, they remain in a great measure the same.

Hidden fifths or octaves are, in this species, only bad when they occur between the extreme parts. They are not so between any of the inner parts; but it is advisable to have contrary

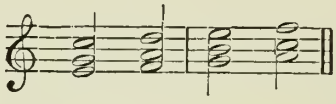
motion in one of them (No. 15). It is not advisable to have the unison, except in the first and the last bars, although some writers allow the unison in the course of an exercise, while the other part makes harmony with it (No. 16). More than three consecutive thirds and sixths are

No. 15.

No. 16.

allowed in three-part counterpoint, if the other part has sufficient variety, either by contrary motion or otherwise, although in two part counterpoint, more than three in succession would not be allowed. In three-part work, however, it is well to let the *extreme* parts be pretty much guided by the rules of two-part work.

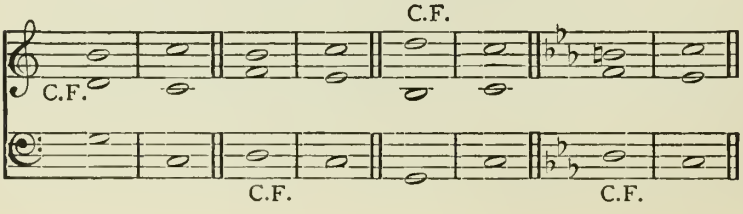
The fourth is always a discord between the bass and an upper part; but between the two upper parts it is not a dissonance, and may freely be used, provided another part is always below it.

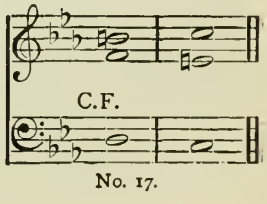


The false relation of the tritone, which is so objectionable in two parts, does not produce a bad effect in three or four parts.

A full close should always be reserved for the last chord, and should not occur during the course of an exercise.

The parts should be kept as much as possible about equal distances from each other. It is better, however, to have a wide interval between the bass and the part next above it, than between the two upper parts. The student should be careful not to let the parts cross. The chief cadences in the first species are the following:—



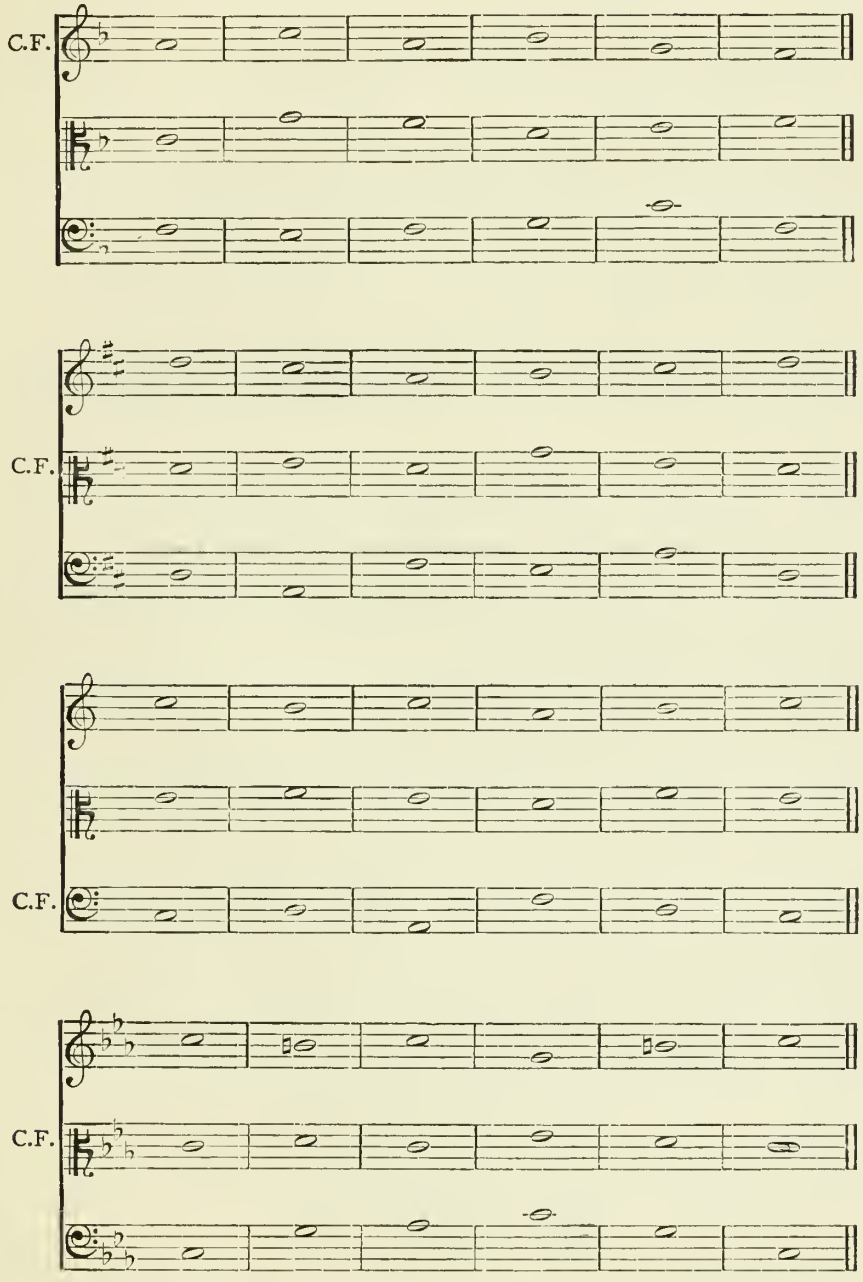


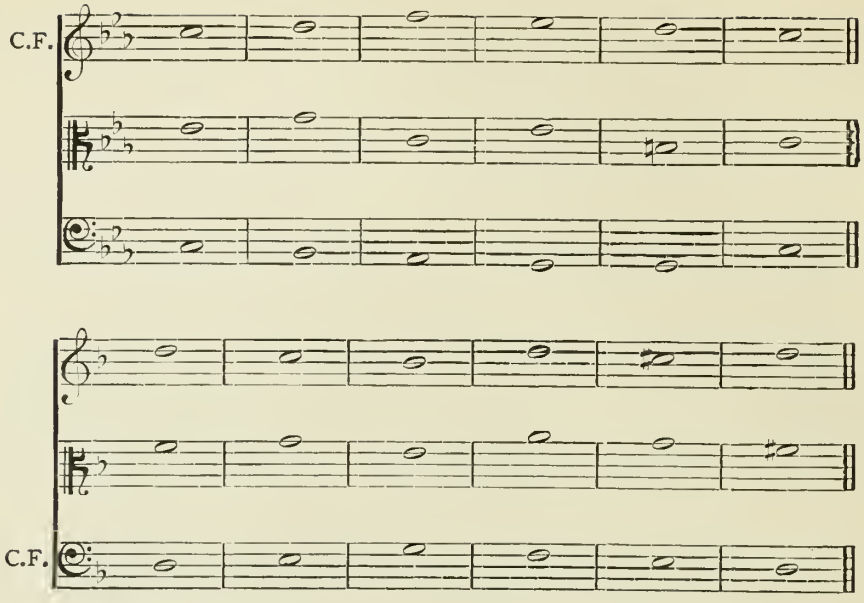
No. 17.

In the last chord of a minor key, the third, when used, was frequently made major, which is often effective: it was then called *Tierce de Picardie*, or Picardy third (No. 17).

The repetition of the same note, in the same part, is allowable in this species of three part counterpoint, but the same note must not occur in more than two consecutive bars.

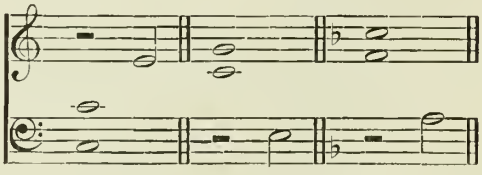
One or two examples of the first species in three parts will now be given.





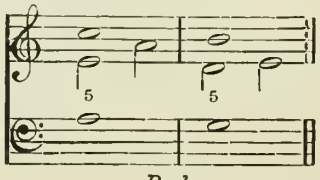
Second Species of Counterpoint in Three Parts.

One part here moves in two notes against one, the other two parts being of the first species. When the moving part begins with a rest (as should generally be the case),the other two parts must begin with a perfect interval to define the key, after which the moving part may enter with the third of a chord, even though it be in the bass—



On the unaccented parts of the bar, the unison is quite allowable, but it is well to avoid it at the first of the bar.

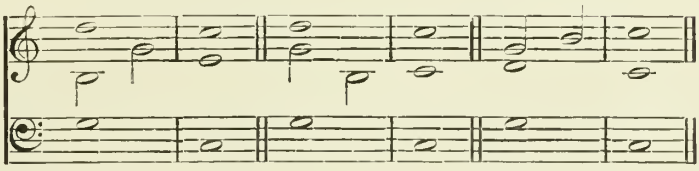
Consecutive fifths, on the first of two successive bars, are by some writers regarded as passable when occurring between the bass and an inner part, and separated by the skip of a fourth. It is very much better, however, to avoid this—



Bad.

In forming the cadences of this species, it is sometimes customary to use the syncopation of the fourth species at the last bar—

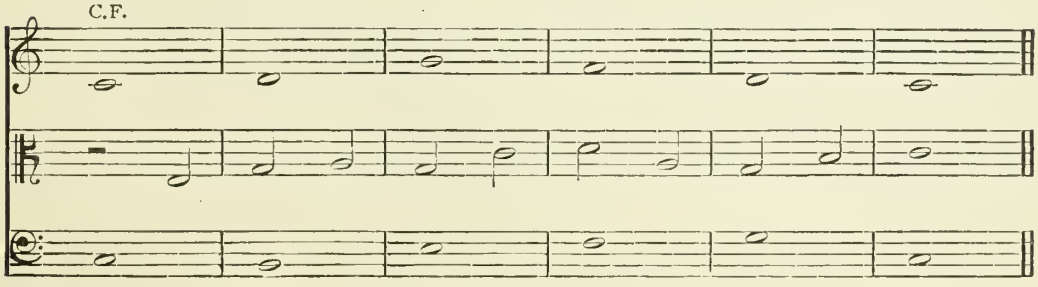
When the subject is in either of the two upper parts, and the moving notes in the other the following cadences may be used :—

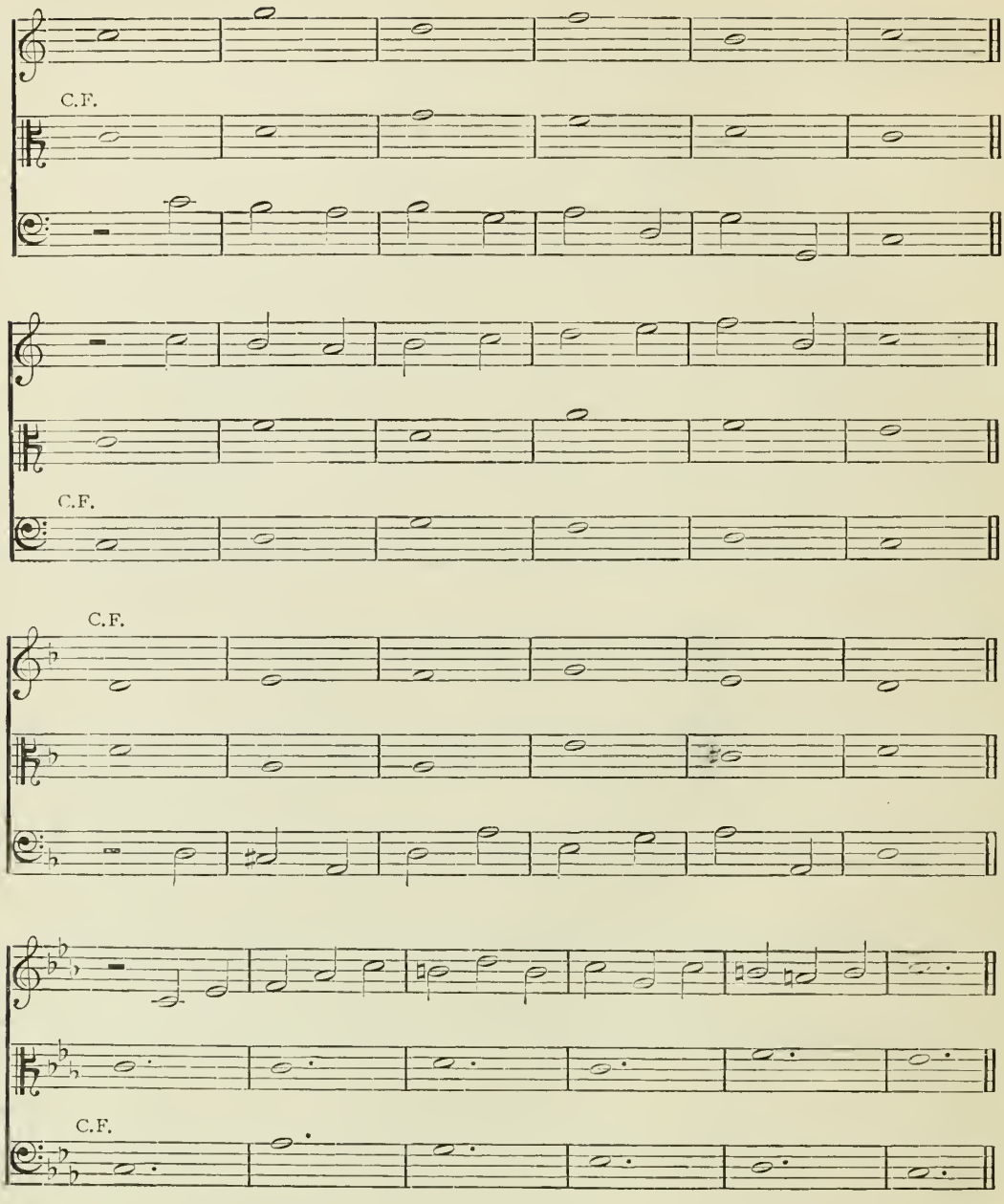


When the moving notes are in the bass, the best form of cadence would be the following :—

When the subject is in the bass, the preferable forms are these—

Here follow examples of the second species in three parts :—





[*To be continued.*]

MUSICAL FORMS.

By JOHN C. GRIEVE, F.E.I.S.

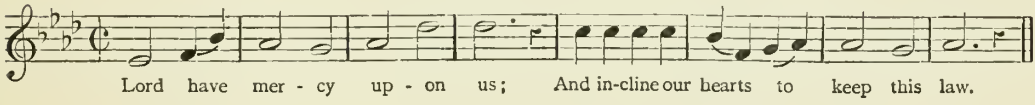
CHAPTER III.—(*Continued*).

VERSICLES AND RESPONSES.

These are sentences of various lengths occurring at certain parts of the Church Liturgy. They may be set either in a semi-chanting style, or in a more ornamental and measured form. The oldest, and perhaps the best for their purpose, are of the former kind. Amongst the more modern are to be found adaptations from larger works such as the following, from Mendelssohn's *Elijah* (Ex. XII.):—

Ex. XII.

Response after the Commandments—Church of England Service.



Psalm Tune.

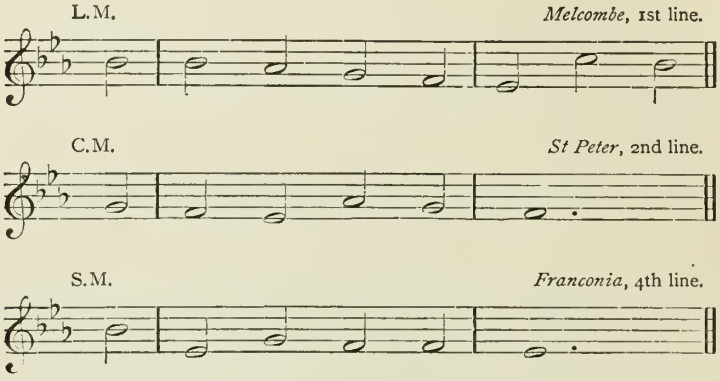
The *Psalm Tune* may really be said to have originated with the Reformation. Of course there were tunes of a somewhat similar kind in use long before that, but they were, as a rule, of a Gregorian character, whereas, the *Psalm Tune* is of a more modern tonality, and more popular in its nature. It is beyond every other form of music the simplest, and therefore the most congregational—for which use it was specially intended. This arises from three causes: 1st, the slowness of its movement; 2nd, its syllabic progression; 3rd, the regular measurement of its phrases,* which correspond to the four lines of a metrical psalm.

The *Psalm Tune* is generally written in minim time—$\frac{3}{2}$ or $\frac{4}{2}$. Several years ago $\frac{2}{2}$ was largely used, but this in most cases has now been discarded. As the *Psalm Tune* is intended to be sung slowly, and by large masses of the people, it can scarcely be said to have any particular rhythm in its performance, as the slow and ponderous delivery of each note is apt to make the accents appear to be all of one kind. Further, the syllabic nature of the music rather tends to destroy the accent, especially when the speed is slow. Of course, in tunes written in triple-time an occasional syllable has two notes sung to it; and here, perhaps, there is a stronger rhythmic feeling than elsewhere. There are three principal *metres* or *measures* in *Psalm Tune music*, namely, *Long metre*, *Common metre*, and *Short metre*. In L. M. tunes there are *eight* pulses in every phrase, corresponding to the eight syllables in every line of words. In C. M. tunes there are *eight* pulses in the first and third phrases and *six* in the second and forth. In S. M. tunes there are *six* pulses in the first, second, and fourth phrases,

* We use this word, as we have already done, and may continue to do throughout this article, in a kind of general sense. For a more exact meaning of the term *phrase*, see article on Musical Analysis.

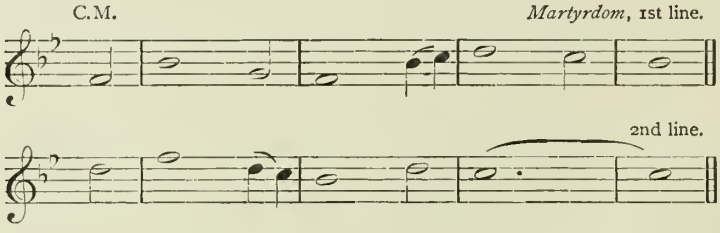
and *eight* in the third. But whether the metre be *long*, *common*, or *short*, the musical phrases in every line of all the three varieties are always the same in length. This is necessary for the sake of rhythmical balance, and is accomplished by finishing the short phrases by means of longer notes, as the following selected from the three different metres will show (Ex. XIII.) :—

Ex. XIII.



When the *Psalm Tune* is written in triple-time, the lengthening of the short phrases never appears in the music; so that really the rhythm seems to want balance. In a triple rhythm C. M. tune the second line would require to be lengthened as here shown (so would the fourth, of course) Ex. XIV. :—

Ex. XIV.



But this, if the tune were sung slowly, might be considered to be too long; if it were performed quickly, it would be found to be all right. Be this as it may, there is always, or should be, a pause made at the end of the second and fourth phrases of a triple measure *Psalm Tune*. The harmonies of the *Psalm Tune* are usually simple, and generally diatonic. Modulation, particularly to the Dominant key, is much employed, but chromatic accidentals almost never.

Chorale is the name given to the *Psalm Tune* form in Germany; and many of our best tunes are from German sources.

Hymn Tune.

This might almost be included under the previous heading, but seeing that *Modern Hymn Tunes* differ considerably in their style from our sixteenth century *Psalm Tunes*, a special word is due to this rather more elaborate form of simple music. The modern *Hymn Tune*, we might almost say (if there is to be any distinction drawn between sacred and secular music), is less sacred in its character than its predecessor. The *Hymn Tune* is more ornamental, being seldom syllabic, and its harmonies are of a more sensational kind. Remote modulations and chromatic harmony are freely, and often effectively, employed in the *Hymn Tune*. The kinds

A. FOLI

ED. LLOYD

C. SANTLEY

ANDREW BLACK

BARTON Mc GUCKIN

Great Musicians

F. JENKINS HELIOG PARIS

of *metre* to be met with are of every conceivable variety: as a general rule, however, the phrases are of a uniform length, according to their kind; at the same time, several notable exceptions to this rule are to be met with. Many of our *Hymn Tunes* display much musical skill, and afford scope for artistic performance. A list of *Hymn Tune* writers would embrace the names of our very foremost composers of the present day and of recent times.

SIMPLE SACRED AND SECULAR FORMS.

Song.

The *Song* is a single melody written for poetical verses, and intended to be sung with or without accompaniment. The *Song* is the most popular of all musical forms. In its simplest state, it contains a strong element of *sameness* amongst its phrases, and its rhythm is regular and clearly defined. Thus a simple *song form* is quickly learned and easily remembered. National songs illustrate this in a more marked degree than the productions of a scholastic age, and of advanced musical thought. The *song form* should contain an independent beauty of its own, without absolutely requiring the aid of instrumental accompaniment. It should also be in strict sympathy with the words for which it is written, presenting a general impression of the whole sentiment of the poetry rather than giving prominence to any outstanding feature. The production of a song depends more upon pure melodic feeling, and true poetic appreciation, than upon the comprehension and application of abstruse musical principles. A good song need not present any technical difficulty, and many that have been long cherished, and still live to be admired (while others more artistically contrived have passed away), were written by men who occupied but humble places in the scale of musical greatness.

Properly speaking, the *song form* should be repeated entire to a number of different verses. In past times this was the case, but in our modern songs this simple arrangement seems no longer to be adhered to. Whether it be that all the attractiveness and beauty of melody as melody have been used up, and composers are now forced to introduce some peculiar and novel devices instead, we do not here say. Neither are we saying anything against this *modern song form*, as music. We are simply stating a fact, namely, that the *song form* of the past contained only a few simple phrases, but they were, and are still found to be, sufficient to attract and captivate the listener. Whereas, the *song form* of the present day seems to contain much that will hardly bear repetition, because in our modern songs we are treated to a succession of changing and strongly contrasted effects (often produced by the accompaniment while the vocal part is a mere nonentity), something analogous to a series of dissolving views, each obliterating the impression of the other.

Duet.

The *Duet* is intended to be sung by two single voices. It may take the simple song form, and be sung throughout in two parts; or one voice may sing a portion and the other follow with another portion; at other times both voices may sing the same part. All these three methods may be used in any kind of *duet*, no matter whether it be simple or ornate, but none may be used continuously from beginning to end except the first.

Trio.

The *Trio* is intended to be sung by three single voices. Male voice trios were very popular with English glee writers at the end of last century and the beginning of this. At the present day *trios* for female voices are more common. These, however, are in many cases wrongly named—being intended for class use, they should be called *Three-Part Songs*.

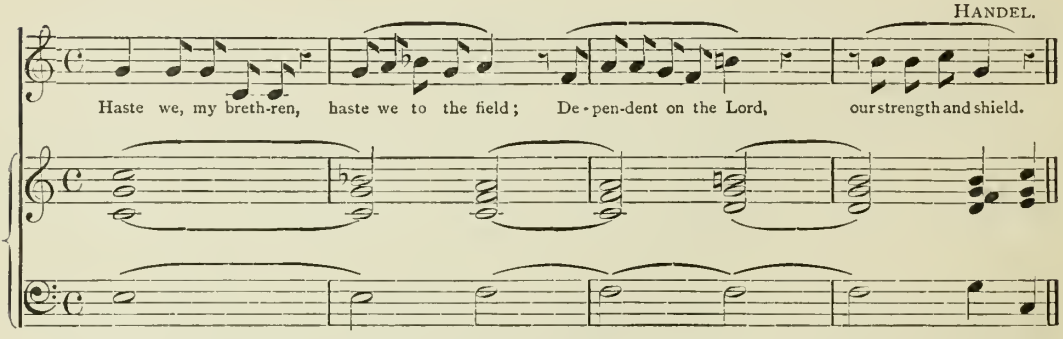
Quartet.

The *Quartet* is usually written for four single voices. Sometimes a *double quartet* is met with, as in Mendelsshon's "For He shall give His angels"—*Elijah.* A *Quartet*, in which each of the parts is sung by two voices to strengthen the music, is sometimes called a *double quartet;* but it is wrong to name it so.

Recitative.

This is a kind of musical declamation. It is an attempt, as far as possible, to imitate spoken words by means of musical sounds. Although this cannot be exactly done, still there is, in *Recitative*, a musical effect produced which we cannot call melody, as it wants melodic connection, both as regards its tone-succession and rhythmic construction. The short jerky *figures*, of which *Recitative* is made up, are of a very conventional character. These figures have become common property; indeed, they have been appropriated as such, almost since *Recitative* was first used three hundred years ago. Nothing has changed its form, perhaps, so little as *Recitative.* This only proves the fitness of the material adopted to the purposes for which it was first selected. If we examine a few *Recitatives* of different composers, we may be struck—if we have not before observed it,—not only with the similarity of the music, but with the absolute identity of many of the figures. Here is an example from Handel's *Judas*, which contains, out of four figures, three that are exceedingly common:—

Ex. XV.



The *figures* referred to are marked off in the above by means of curved lines, and, note for note, they may be easily found in other works of a similar nature. The accompaniment to the *Recitative* is so designed, as to allow the singer a deal of liberty in the performance of the music. The length of the notes need not be rigidly adhered to, and the pitch may in some cases even be altered, so long as an expressive rendering be given to the passage.

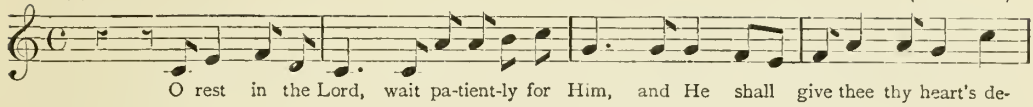
Air, or Aria.

This form is a melody or solo occurring in a high class work, such as an oratorio or an opera, and is always intended to be sung by the particular kind of voice for which it is written. The *Aria* is very frequently found to consist of a *principal theme*, a *secondary theme*, and a *Da Capo*—finishing with the principal theme. Numerous examples of this form are to be found. Sometimes the words *Da Capo* are used after the second theme, and the principal theme is sung over again just as at first. We also find, in some cases, that the principal theme appears again, after the second theme, in a slightly altered form. Of the former of these methods Handel's works supply a large number of illustrations: of the second method Mendelsshon's *Aria*, "O Rest in the Lord," affords a good example. (See Ex. XVI.).

Ex. XVI.

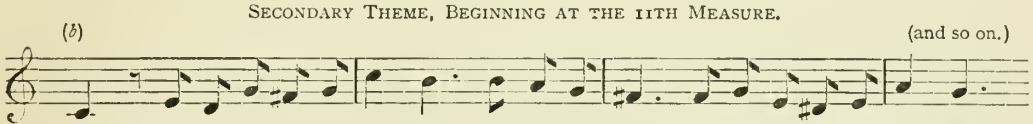
Opening, or Principal Theme.

(a) (and so on.)



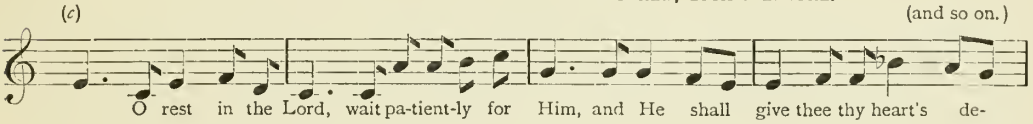
Secondary Theme, Beginning at the 11th Measure.

(b) (and so on.)



Return of Principal Theme Slightly Altered, 20th Measure.

(c) (and so on.)



The *Aria*, then, according to the above treatment, is simply a development or artistic working out of the idea contained in the simple song form, so well illustrated in many national melodies. When this structure is found to be very highly developed with preludes to each of the themes, it goes under the name of a *Grand Aria*.

Chorus

We have placed the *Chorus* amongst simple forms, seeing that it is really a single portion of some larger work. At the same time, the *Chorus* may contain several different movements. The *Chorus* is intended for a large number of voices—that is, in fact, its essential explanation. It may be of any form—in unison, or concerted in two, three, or any number of parts. Monotone, recitative, chant, chorale, harmony, counterpoint, canon, and fugue may all be employed in the *Chorus*, in any order or selection. *Double Choruses* are also used. In these the body of singers is divided into two smaller choruses, the one responding to the other, and both coming together only at intervals.

CHAPTER IV.

COMPOUND SACRED FORMS.

Anthem.

The *Anthem* (in common with the other forms mentioned in this chapter) may be called a compound form, because it may embrace several simple forms, such as some of those we have already described. Of course all anthems are not compound, but we cannot here draw such a fine distinction as to make a classification.

The *Anthem* had its origin in the English Church. It was introduced to help to fill the gap caused by the loss of the *Mass music*. The *Anthem* was, and is still more or less, designed for choir performance. Of course it is quite practicable for congregations to join in some of the

simplest anthems, which are not more than extended hymn tunes; but we cannot expect our higher-class anthems to be taken part in by people with only an ordinary musical capacity, and with no previous rehearsal, while the proper rendering of such compositions may demand special musical qualifications, with close and assiduous practice.

The words of the *Anthem* are usually a Scripture text; sometimes, however, we find a Church Collect, or a verse or two of a hymn employed. As far as musical treatment is concerned, the *Anthem* occupies a wide and almost unrestricted field.

The *Full Anthem* is meant to be sung throughout by the whole choir. It may be a very simple composition, in plain four-part harmony, without broken time or separate entries for the different parts; or it may be of an advanced nature, in five, or six, or more parts, containing several different movements, and dealing with the deep resources of counterpoint and fugue, with obbligato accompaniment for organ or full orchestra.

The *Verse Anthem* contains movements for single voices, called *verse parts*, as solo, duet, trio, or quartet, any or all of which may be used in the one *Anthem*, besides the *full chorus* movements, which are generally at the beginning and the end.

Compared with the squarely measured psalm or hymn tune, the *Anthem* is often complicated in this progression of its parts; and this very fact releases the different phrases from that rigidly uniform measurement which simpler forms admit of. Still the phrases and other pieces are as measurable in the one case as they are in the other. Here is a familiar illustration (Ex. XVII.):—

Ex. XVII.

In the above (Ex. XVII.) the phrases are as recognisable as in a Psalm Tune. Where the crotchet rests occur, the phrases are connected by a single voice part, but even were there neither vocal nor instrumental connection here, the balance of the rhythm would be in nowise disturbed. Now this illustration may be said to be a Psalm Tune a little more highly developed. See how simply it may be reduced to a primitive form (Ex. XVIII.):—

Ex. XVIII.

The above (Ex. XVIII.) will speak for itself. The rest of the music in this Anthem, "The Lord is my Shepherd," and that of other anthems of a similar kind, may easily be treated in the same way as the above extract. This will help to show us the *difference* and the *sameness* to be found in two separate *forms:* it will also help to support what was said at the beginning of Chap. II., namely, that it was not the nature of the *pieces* themselves so much as the manner in which the *piecing* was accomplished, that caused one form to differ from another.

Service.

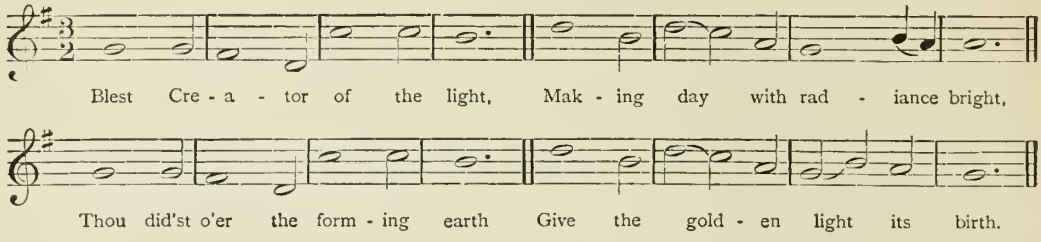
This is a musical setting of the Canticles and other portions of the Liturgy. The treatment is much the same as in the preceding *form;* indeed it could not be distinguished musically from that of the Anthem. In regard to the words employed there may be less freedom permitted in the present case, so far as selection goes. In the anthem the Scripture text may be chosen from other than successive verses; even different chapters or different books may be drawn upon to furnish a suitable verbal theme. In the *Service*, however, the words are taken as they occur in the Prayer-Book without omission or curtailment.

Mass.

The *Mass* is the principal part of the service in the Roman Catholic Church. It affords great opportunity for musical display, and many of the great composers devoted their attention to it. The text of the *Mass* consists of several definite portions, such as the *Kyrie*, *Gloria*, *Benedictus*, *Agnus Dei*, and so on, each of which presents an opportunity for special musical treatment. *Choruses*, harmonic or contrapuntal, *solos*, *duets*, and other single voice combinations, are employed according to the feeling and taste of the composer. The *Mass* is generally written for orchestral accompaniment. It is specially intended for church use, but it sometimes finds its way into the concert room, where it loses much of its grandeur from the want of its natural surroundings. And yet, the *Mass*, with its rich and fascinating beauty, is made up of the same simple material that our Hymn Tunes are composed of. Indeed several Hymn Tunes have been adapted, note for note, from the *Masses*. Here is one which consists of the principal theme in the *Kyrie* of Mozart's 12th Mass. It was popular many years ago, at a time

when Hymn Tunes and Hymn Tune writers were less plentiful than they are now (Ex. XIX.).

Ex. XIX.


Blest Cre - a - tor of the light, Mak - ing day with rad - iance bright,
Thou did'st o'er the form - ing earth Give the gold - en light its birth.

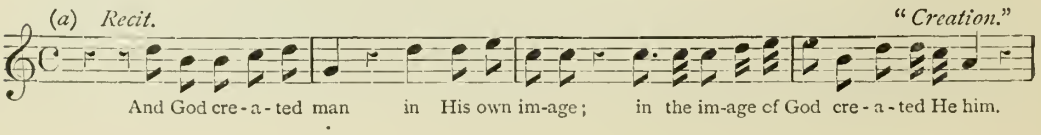
Oratorio.

The *Oratorio* is the largest and most popular of compound sacred forms. It is the composer's *ne plus ultra*, and the copestone of musical art. The most sublime ideas of our greatest musical geniuses have found expression in *Oratorio*. It is a more gigantic and more comprehensive work than the *Mass*. For one thing, being intended for public performance it admits of, and even demands, a more powerful rendering than the *Mass;* and, on the other hand, it embraces amongst its numbers almost every possible musical device.

The text of the *Oratorio* is of two kinds—epic and dramatic. In the first, the vocalists do not represent any characters connected with, or spoken of, in the libretto. They are simply narrators, who give a musical exposition of the story or the poem as the case may be. Handel's "Messiah" is the best known example of this class. In the dramatic Oratorio all the vocalists impersonate particular characters, as in Handel's "Samson" and others. Sometimes we find both the epic and the dramatic combined, as in Mendelssohn's Oratorios "St. Paul" and "Elijah." Possibly the dramatic element predominates amongst our standard Oratorios; so that an Oratorio may be safely called a sacred musical drama without *scenery*, *action*, or *dresses*. Amongst the various musical features of the *Oratorio* the *chorus* bulks largely, and as a general rule exhibits the most supreme effort of the composer. Here *canon* and *fugue* are in their most legitimate place. By these resources, and by the masterly application of them, the *Oratorio chorus* has been raised to a pinnacle of excellence and grandeur far above every other form of vocal music.

The general musical plan of the Oratorio is as follows :—Instrumental introduction or overture, sometimes containing several movements; then follow *Recitatives*, *Airs* (solos for the different voices), *Duets*, *Trios*, *&c.*, and *Choruses*. Along with these may be found *Interludes* and *Marches* of such a nature as the subject may require, the whole being intermixed according to the idea of the composer. The *Choruses* may be written in any suitable form—in simple Chorale fashion, in colossal harmonic style (masses of chords richly and strongly contrasted, or in graceful and flowing counterpoint), the whole finishing with a *Chorus* usually fugual or canonic. The only two simple forms that have anything like a fixed co-relative succession are the *Recitative* and the *Air*—the *Air* being usually preceded by a *Recitative*. The words of the *Recitative* in most cases describe briefly the situation, and the words of the *Air* emphasise the same in more extended terms, or intensify the effect of the picture, so to speak, by the application of richer colouring, or express some poetic sentiment in sympathy with the subject,—as we find, for instance, in the following from Haydn's "Creation" (Ex. XX. *a* and *b*.):—

Ex. XX.



(b) Air.
In na - tive worth and hon-our clad; With bea-uty, cour-age, strength en-dow-ed, Erect with front se-
rene He stands a Man, the Lord and King of Na - ture all.

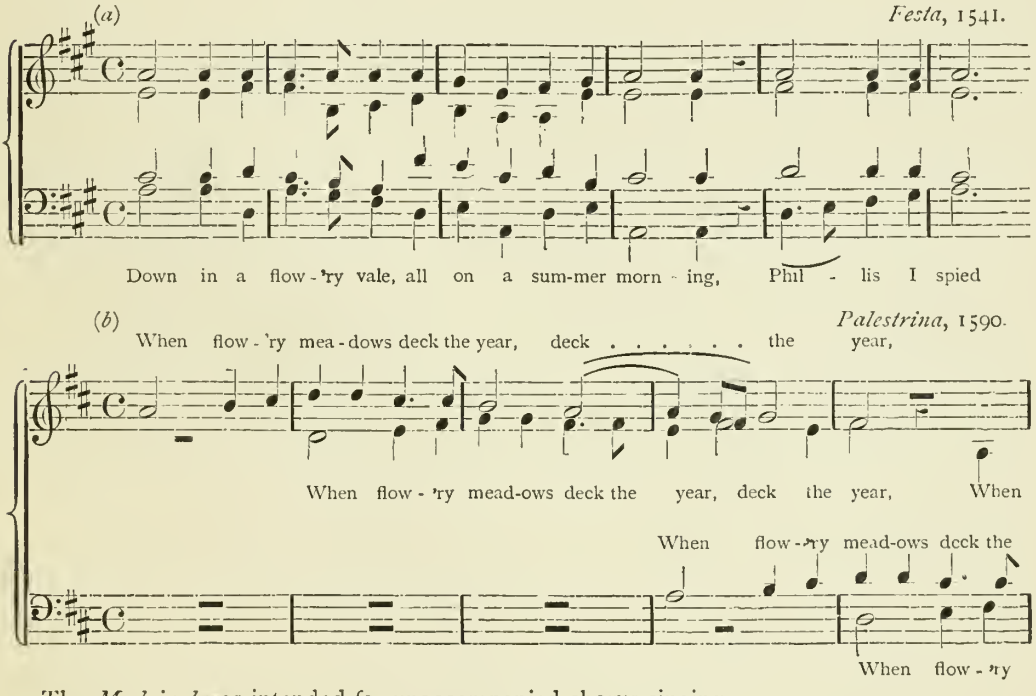
CHAPTER V.

COMPOUND SECULAR FORMS.

Madrigal.

The *Madrigal* is the oldest of concerted secular forms; it had its origin about the beginning of the sixteenth century. The character of the music is in no way distinguished from the sacred music of its time—the only difference existing between the two being in the words, which in the *Madrigal* were generally of a *pastoral* nature. The *Madrigal* may be called an old-fashioned part-song. It contained but one movement,* as a rule, which was sometimes sung through to several verses. It was occasionally written in simple counterpoint, but more frequently canonic treatment was largely employed. The following (Ex. XXI.) gives a specimen of each :—

Ex. XXI


(a)
Festa, 1541.
Down in a flow - 'ry vale, all on a sum-mer morn - ing, Phil - lis I spied
(b)
Palestrina, 1590.
When flow - 'ry mea - dows deck the year, deck . . . . . the year,
When flow - 'ry mead-ows deck the year, deck the year, When
When flow - 'ry mead-ows deck the
When flow - 'ry

The *Madrigal* was intended for unaccompanied chorus singing.

* The *Madrigal* might almost have been classed amongst *simple forms;* but, on the whole, it is rather too extended in the scope, and too complicated in its construction, for such a classification.

Glee

The *Glee* was the immediate successor of the Madrigal. Doubtless the Madrigal supplied the fundamental elements of the *Glee;* but the latter extended its functions considerably beyond the confines of the former. The *Glee* had several distinct movements, including solo work, which was entirely unknown in the Madrigal. In the *Glee* there were also definite changes of key and time employed, and it included all varieties of subjects, as the following titles will show:—"When Winds Breath Soft," "Chough and Crow," "From Oberon in Fairyland," "Crabbed Age and Youth," "The Red Cross Knight," "Glorious Apollo."

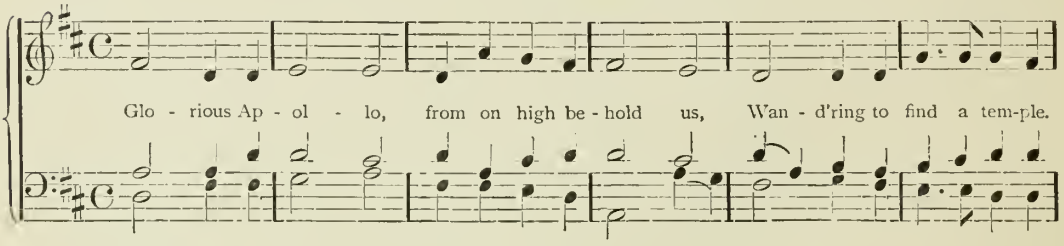
The *Glee* was written for single voices—three, four, or more parts, consequently it could not employ to advantage heavy contrapuntal devices. It required, therefore, a more melodious treatment, and admitted of more grace and expression in its rendering than the Madrigal. The music of the *Glee* was not repeated to different verses.

It may be pointed out that we are dealing with the most prominent characteristics of Glees generally. Of course, several exceptional cases may be met with, which do not conform to the description here given.* For instance, one of the Glees mentioned above—"Glorious Apollo," differs nothing in its form from "Down in a Flow'ry Vale" (Ex. XXI.); and were it not for its more modern tonality it might be very well classed with the Madrigal mentioned. Ex. XXII. gives a short extract from the Glee spoken of:—

Ex. XXII.

GLORIOUS APOLLO—Glee for Three Voices.

Webbe.



Part-Song.

The *Part-Song* is the latest descendant of the Madrigal. In some respects it resembles its progenitor. It has usually but one movement; it is intended for a number of voices, and it is sometimes repeated to different verses. The chief distinguishing features of the *Part-Song* are its striking effects—its remote modulations and its chordal combinations. These, of course, at once stamp the *Part-Song* as being the most modern of its class. Still there are some Part Songs which it would be impossible to separate from the Glee or Madrigal forms. The following well-known example is of this description (Ex. XXIII.):—

* This applies more or less to all musical forms.

The foregoing (Ex. XXIII.) is every bit as much a Madrigal in form as "Down in a Flowr'y Vale."

Cantata.

The *Cantata* is both a sacred and a secular form. We have placed it here, however, as belonging to the latter, because it was as a secular work that the *Cantata* was first used. The word *Cantata* means simply something to be sung. In its primitive form it consisted merely of a poem or story set to music of a recitative kind, and performed by a single voice accompanied by a single instrument. As time went on an Air was introduced to relieve the monotony of the recitative. Later on sacred subjects were treated in *Cantata* form, more voices were employed, and more instruments. Then came the introduction of a number of different movements. When we come to the time of Bach, we find the chorus employed, but generally in a plain and simple manner—in chorale form. The *Sacred Cantata* was at that time largely predominant.

The word *Cantata* is now used to designate a work which, but for its limited dimensions, might well be entitled an Oratorio, such as "Mary Magdalen" (*Stainer*), or "The Holy City" (*Gaul*). The *Secular Cantata* is built exactly on the same lines, there being nothing to distinguish it musically from the Oratorio form.

Opera.

The *Opera* is a dramatic work intended for stage performance; music, however, is its most important feature. The development of the *Opera* took place side by side with that of the Oratorio; and the former may be said to occupy as high a place amongst secular forms as the latter does amongst sacred forms. Viewed purely in a musical light, the *Opera* has scarcely, perhaps, the same power or the same emotional influence that the Oratorio has, but taking it all in all, it is much the more popular of the two. In proof of this we have only to point to the large number of Operas that exist, and to the frequent performances that take place compared with the few Oratorios that live, and the very infrequent performances that take place. This is not difficult to account for. In the first place, it takes a genius of the very highest rank to produce an Oratorio that shall survive its first production—therefore Oratorios are scarce. In the second place, the *Opera* appeals to a much larger constituency than the Oratorio does, because it includes not only music, but scenery, acting, dressing, dancing, and other stage effects. Its powers of attraction are manifold, and therefore the *Opera* is the more in evidence. But, it may be asked, does it not require a genius of the highest rank to compose an Opera—to compose an Opera that would equal our standard Oratorios? Yes. But how many Operas are there that would stand the test of being sung on a concert platform without the usual stage accessories? Few.

The music of the *Opera* consists of *overture*, *introductions*, and *entr'actes*, these being the instrumental portions, and *recitatives*, *airs*, *duets*, *trios*, and other concerted pieces for a number of single voices, *ensembles*, *choruses* and *finales*, the whole of the material being arranged into *acts* and into *scenes*. Of the instrumental portions, the *overture* occurs at the beginning before the characters appear; the *entr'actes* are introduced between the acts; and the *introductions* precede the different vocal numbers. The *ensemble* is the term applied when the characters in a particular scene sing together. The *finale* occurs at the end of the acts, and is often a piece of complicated and artistic work, consisting of chorus and solos simultaneously performed.

The subject of the *Opera* may be *serious*, *lyric*, *romantic*, or *comic*. The accompaniment is always orchestral.

What is called *Grand Opera* is sung throughout, there being no spoken dialogue. In *Opera Comique* (French) the dialogue is spoken. In spite of its name, it is not necessary that

there should be anything comic in this kind of Opera. The real French Comic Opera is called *Opera Bouffe.* In *Opera Buffa* (Italian), the dialogue is sung in simple recitative. *Operettas* are small Operas in which the dialogue is spoken, as in the popular works of Gilbert and Sullivan.

In *Grand Opera* there are two distinct and well defined styles employed in the composition, namely, the lyrical and the dramatic. Italian Opera is essentially lyrical; sweet, graceful, and captivating melody being the chief aim of the composer, irrespective entirely of the situation, and without regard as to its being in sympathy with the scene or the incident depicted on the stage. German Opera is more truly dramatic: the music is made a real part of the scene, and assists the interpretation of the plot by giving expression, meaning and force to the various circumstances connected with it.

These two predominating styles, then, the lyrical and the dramatic, pervade all operas, more or less, no matter of what nationality they may be. Italian Operas, however, are *Italian;* but German Operas are in some cases *German* and in others *Italian.*

[*To be continued.*]

COMPOSITION.

By JOHN C. GRIEVE, F.E.I.S.

CHAPTER I.

GENERAL REMARKS.

Musical Composition is the construction of practical music, and comprises: *First*—The arranging of musical sounds in succession, so as to produce a single part, or melody; *Second*—The combining, grouping, and fitting together two or more such melodies, so as to produce a perfect whole; *Third*—The selection and employment of chordal combinations for the purposes of harmonic variety, each severally and all conjointly, being regulated and guided by the ordinary rules, methods, and devices of musical theory.

Composition is, perhaps, the most fascinating branch of musical study. The feeling of having done something that nobody else ever did before, is a source of gratification to every one who successfully accomplishes his purpose; and if, as in the present connection, what is produced contains any element of beauty, and should afford any share of real pleasure to others, surely the delight of the producer, the constructor, the creator, the composer, must be of the purest and the deepest description. Of course, it need scarcely be said that the gift of composition, as a special endowment, is not given to all men, any more than is the gift of poetry or painting, or anything else. But, in those who are musically inclined, there is implanted a faculty of *tone-expression*, by which vent may be given to the feelings by means of musical sounds, by which the "unheard melodies of the heart" are made to assume a living and an audible entity, with a deeper feeling and a richer fancy than the poetry of common words. To develop this faculty, or rather to shape its expression in a methodical and appreciable fashion, is the aim and motive of the present article. It is not, of course, to be expected that all who study these pages will expand into full-blown composers. Nevertheless, the student of composition, if he has a real interest in his work, no matter to what degree of perfection he may attain, will assuredly find his efforts rewarded at every step he takes.

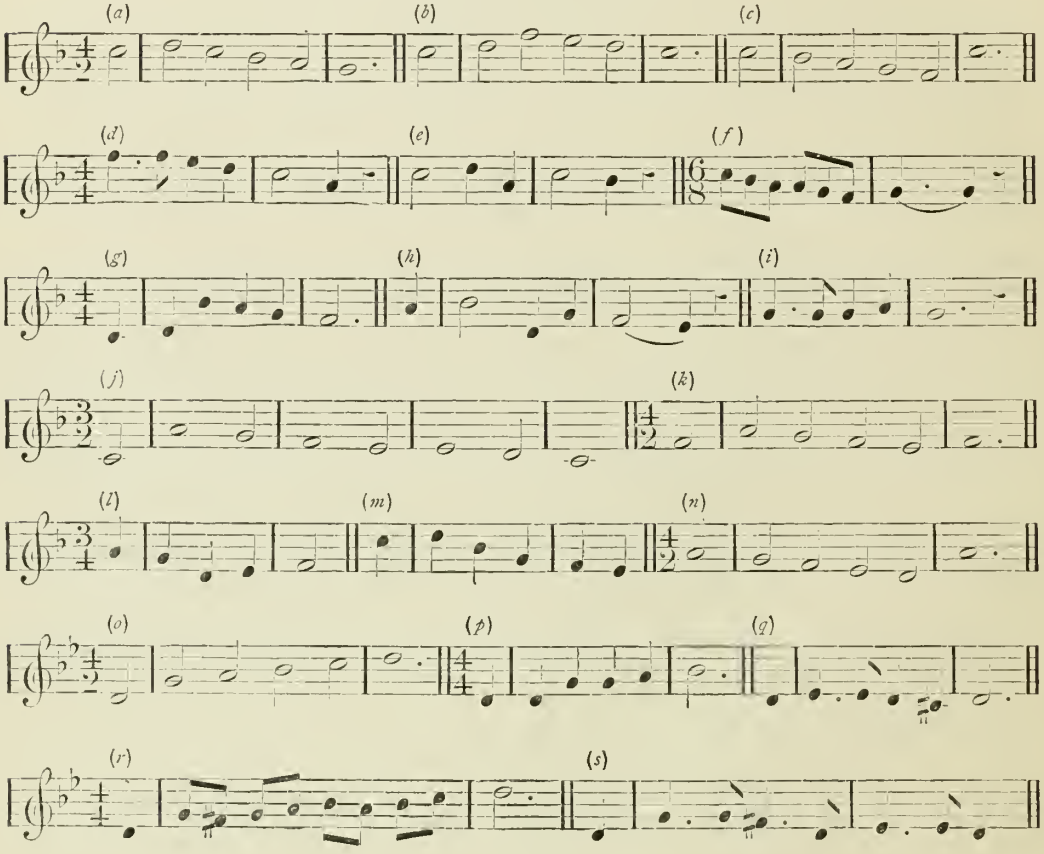
It will doubtless be understood that, to any one and every one beginning the study of composition, some knowledge of musical theory is indispensable, and must be here assumed. Such knowledge should include a general acquaintance with musical notation—signs, abbreviations, musical terms, scales, keys and intervals, pianoforte playing and orchestration, harmony and counterpoint, and the more artificial forms of canon and fugue. Should this catalogue of preliminary requirements appear to be too formidable, the student must not on that account be dismayed, nor deterred from beginning the present study. What he does not know of the subjects specified above he may learn as he goes on; for, as an eminent musical authority once said, "He who waits till he has learnt the whole art will never compose at all."

Before beginning the practical part of our work, let us say a word or two to the young student in regard to the danger of *trying to be original*. The beginner must not, on the strength of what has been said in the second paragraph of this chapter, try to make his whole work consist of phrases and effects such as nobody else ever used before. Here would be too much originality. To be too original is always a fault. Indeed, if any one attempted to produce a thing that should be entirely different in all its particulars from everything that had gone

before, he would utterly fail; and, supposing it possible for him to succeed, his production would be universally rejected. In musical art, as in other things, novelty simply means some addition to, or some re-arrangement or further development of, certain elements previously made use of. In poetry and literature are to be found, in plenty, groups of words and sentences that may be looked upon as common property, and which are in everyday use. In music, also, we find numerous *set phrases* from which no composition is altogether free—phrases which, doubtless, will continue to play as important and conspicuous parts in the music of the future as they do now and have done in the past. Here are a few examples (Exs. I. and II.).

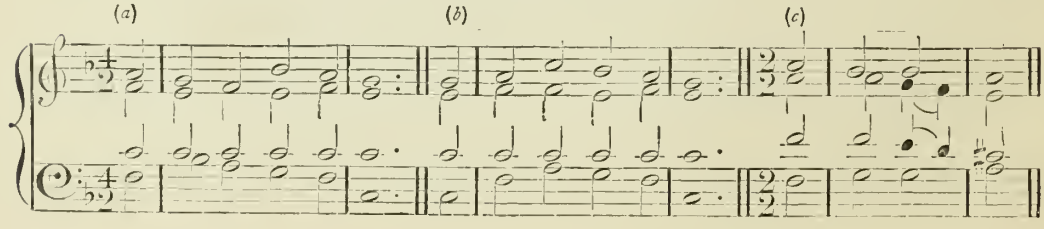
EXAMPLE I.

FAMILIAR MELODIC PASSAGES.



EXAMPLE II.

FAMILIAR HARMONIC PASSAGES.



Here, then, we have a selection of *stock phrases*, almost any one of which may be found over and over again in any modern hymnal. Nor are they confined to this class of music—they occur in all kinds of compositions, sometimes as they are here given, at other times in a slightly modified variation, which in no way destroys their identity, or prevents them from being readily recognisable. In the works of the great masters, those, or other familiar passages, are frequently to be met with; and they add, in no small measure, to the charm and popularity of the music. It is this element of familiarity that sometimes causes us to give preference to one piece of music over another. It is often the absence of this element that makes us condemn as meaningless and unattractive much of the music we hear. The music of uncivilised races affords a proof of this. It may excite our curiosity for the time, but it cannot afford us any real or satisfying pleasure, because there is nothing in it that is to us recognisable; in a word, it lacks the element of familiarity. Similarly, and in regard to our own music of the present day, that which is most original is least calculated to afford pleasure at the first hearing. We are occasionally told by musical critics, in relation to the performance of some new work, that a first hearing is not sufficient for its proper appreciation. Why not? The first hearing ought to be the most

impressive and the most effective hearing: the first hearing ought, provided the work be properly rendered, to display the power of the composition in the strongest possible light, and to stimulate the sensations of the listener in the fullest possible degree. First impressions are the deepest. "No second occurrence of any mental sensation is ever fully equal to the first. There is a certain amount of decay in the force of every impression on the after occasions when it is revived."* Therefore, if a composition can only win our appreciation after a second or a third hearing, there must have then sprung up some extra attraction which was not present at the first hearing—such, for example, as the element of familiarity. By successive hearings we begin to know the strains of the music, and to recognise the different passages as they occur; and the very act of recognition, which has always a strong emotional influence over us, no matter what the object be, is gratifying and pleasing to us. The works of some of our modern composers abound in this element of popularity—familiar passages; and those passages are in many cases so artistically adorned with harmony, rhythm, or some other striking device—they are so deftly coloured and so powerfully expressed—that the pleasure of recognition is enhanced an hundredfold. Such works require no second hearing for their proper appreciation, but they are at once received with universal acclamation. The use of this familiar element of which we are speaking requires the most judicious care, and can only be thoroughly successful when treated with a skilful hand. In numerous cases it is sadly overdone, and a feeling of complete inanity, which is repellent and loathsome to the listener, pervades the whole work. On the other hand, it is not unfrequently underdone, and we are presented with a dry and stiff concoction full of cold formality, large and strong of head but small and weak of heart, which is a weariness both to the flesh and the spirit of the listener. We must not here be misunderstood—we are not saying a word against the invention of new themes. The art is not yet played out in this direction; nay, its resources are almost illimitable. But we do say, that he who can take a few passages such as may be considered common property—passages that have done service before and with which we are already familiar—and re-dress them in a scholarly and artistic fashion, so as to give them new beauty, fresh vitality and greater power, is superior to him who invents new themes that have only *originality* in their favour. Let the young student, then, in his efforts at composition, be content to *be himself;* for striving after originality frequently means trying to be what we are not. Let him rest satisfied with the simple ideas that come most naturally to his mind, and if they should not be exactly his own in every case, he may, at least, leave his own mark upon them in connection with their general surroundings, their rhythmic and harmonic treatment.

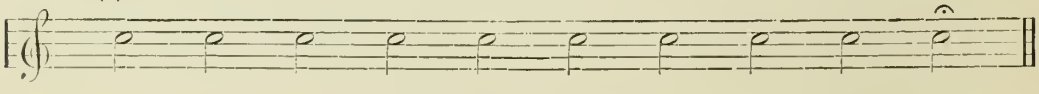
CHAPTER II.

MELODY DEFINED.

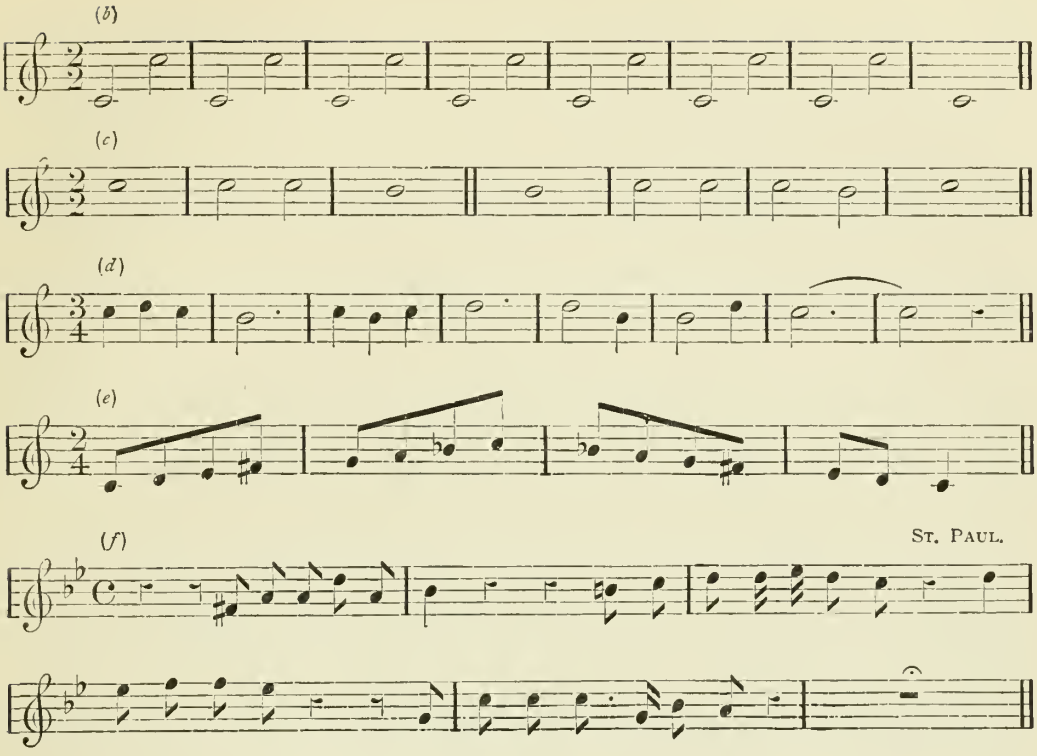
WHAT is melody? This is a very common question in musical text books, having quite as common an answer, namely, "Melody is a single succession of musical sounds." This answer is fairly good, so far as it goes, but it does not go far enough for our present purpose. Here, for instance (Ex. III.), are several successions of single musical sounds, none of which could properly claim to be called a melody.

EXAMPLE III.

(*a*)



* Bain, "Mind and Body."



Before inquiring in what respects these examples are insufficient, let us first decide upon a proper answer to the question with which this chapter opens, an answer that shall briefly comprehend all the requirements of musical composition. In a sentence, then, a melody is a single succession of sounds, having *form*, *expression*, and *feeling*, such a succession being complete in itself. Let it be here understood that, as we are considering the subject from what we may call a superficially constructive point of view, we cannot go beneath the surface to explain the emotional impressions and ideas which the several melodic features just mentioned may give rise to. Such a course would belong properly to the region of musical æsthetics.

Form is the shape which the notes present to the eye, according to their position on the stave, or which the sounds suggest to the ear, in their risings and fallings by steps or by skips large or small. Form is, perhaps, the broadest or most recognisable feature of melody.

Expression is the prominence given to some sounds and the subordination of others: this is accomplished by means of *rhythm*, *accent*, and *duration*.

Feeling applies to the character of the effect produced, and depends upon the *key*, the *mode*, and the *intervals* employed, all of which must exhibit some element of familiarity.

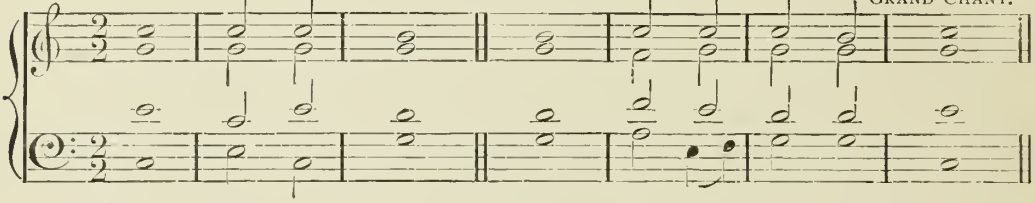
Variety must exist in all the three points previously explained, and is necessary to prevent the melody from becoming mechanical and lifeless.

If we examine the foregoing illustrations (Ex. III.), we shall observe that the passage at *a* has neither form, expression, nor feeling. Expression might, of course, be given to it, by inserting bar lines; but nothing could impart to such a passage, in itself, either form or feeling. One sound, then, is not sufficient to constitute a melody. In the next passage, at *b*, we have an elementary kind of expression, and also some appearance of both form and feeling. But in these two latter features, there is no variety introduced; there is no contrast or comparative degree of either the one or the other, so that neither form nor feeling has here any real

existence: such two sounds as are here employed are insufficient to make a melody. In the passage at *c* we have also two notes employed: in this case they are decidedly different in their individual character; but still, seeing there is but one interval made use of—the minor second, this example is just about as deficient in form and feeling as the preceding passage. The expression is of a little more advanced nature certainly; nevertheless, we should scarcely be inclined to accept the passage as a complete melody in itself; and yet this very example is the treble part of what is known as the Grand Chant. This is one of the simplest and most effective single chants in existence, and really worthy of its name (see Ex. IV.). It is not the treble part that constitutes its grandeur, however; it is the natural and agreeable sequence of chords employed—it is, so to speak, the *melody of its harmony* that delights the ear, and not any of its individual parts that does so—certainly, not the treble part.

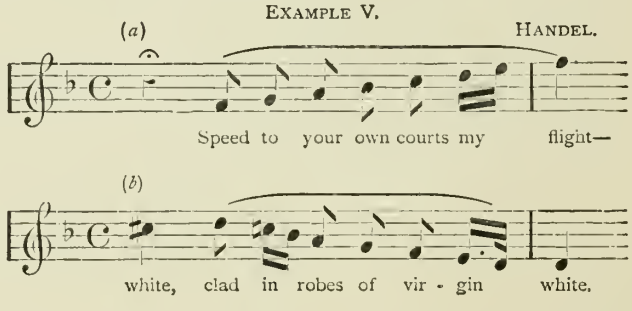
EXAMPLE IV.

GRAND CHANT.



Looking at Ex. III. *d*, we find a passage consisting of three different notes. This example may be considered quite complete as regards form and expression, and not altogether void of feeling; but the feeling is vague and ambiguous, inasmuch as it does not contain the faintest indication of the mode. We cannot say whether it is major or minor; it may be either or neither. This passage is therefore incomplete of itself to form a melody. The next example, at *e*, has a clearly-defined form, some expression and strongly marked feeling of a kind. Yet it is not a satisfactory melody—far from it. It fails utterly in the matter of feeling, because there is no element of familiarity in it. Its form suggests a scale to us; but the tonality is not ours, the feeling is strange and not quite pleasing to us. It might be suggested that the passage could be considered as being in the key of G minor, beginning and ending with the subdominant; but such a suggestion would not, in the faintest degree, improve the effect or render the passage a bit more satisfactory as a complete melody. Even were we to take away the accidentals, and leave the example in the key of C, it would still be unsuitable—it would be much too mechanical; it would lack variety, and with several repetitions it would become dull, monotonous, and painful. A scale then cannot be considered as a melody, in the proper sense of the term. Of course, scales are frequently employed in their entirety in melody, and with good results. The two following well-known extracts (Ex. V.) are splendid examples:—

EXAMPLE V.



Here, at *a*, we have the scale of F major ascending, and, at *b*, the scale of D minor descending. These two scales, as they occur in the air, "Angels, ever bright and fair," produce

beautiful melodic effects, but they do not in themselves separately constitute complete melodies; they are but fractions, helping to give form, expression, and variety to a very extended whole. A scale is no more a melody than a painter's palette is a picture; both contain the material which the artists respectively employ; but the former is not a musical composition, nor the latter a work of art. What portion of the musician's material is necessary for the construction of a melody? Any portion, so long as the essential features of melody are present. We have seen that one note is insufficient to this end, that two notes are also unsuitable, and that even three notes (nearly the half of the whole number) are unfitted for their purpose where any ambiguity of feeling prevails. If, however, three notes are chosen in which definite and unmistakable feeling is exhibited, then we have material enough for a simple yet complete melody—such, for instance, as in Ex. VI.:—

EXAMPLE VI.

There remains but one other point to notice in connection with this part of the subject, namely, this—a melody should display, amidst all its features and phases, an all-prevailing *unity* and *relationship* among its several parts. Therefore the last passage at Ex. III. *f*, is not a melody, because it fails in this latter point. There is no apparent design in its form; there is a want of regularity in its expression; there is instability in its feeling, and its variety is unmethodical. All this prevents the example from being a melody, in the fullest sense of the word: it therefore goes under the name of *Recitative.** Now if Ex. VI. be submitted to the same test, it will be found to fulfil every condition to the very letter. A further explanation belongs to a future chapter.

CHAPTER III.

KEY, MODE, AND INTERVALS.

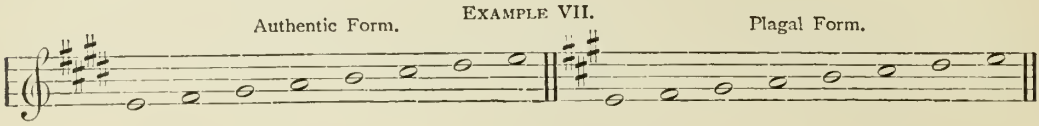
IN the preceding chapter the three principal features of melody are placed in the following order:—Form, Expression, and Feeling. In all probability, this is the order in which these features would fall under the observation of one casually glancing over the pages of a written composition. It is quite as probable, however, that the composer, in thinking out his plan of construction, would consider the points in question in a reverse order. On this assumption we shall deal first of all with feeling, which has to do with the key, the mode, and the intervals employed.

The choice of a key is not such an unimportant thing as many may think. Our modern songs are written in several different keys, and it is quite common nowadays to find standard songs transposed from their original pitch, and published in four or five keys, to suit voices for which the music never was intended, and in many cases to suit voices that never were intended for music. Notwithstanding all this, one key is *not* the same as another. Key virtually means *the pitch of the scale.* When we speak of the key of C, we mean simply the major scale at the

* Recitative does not fall to be discussed here.

pitch of C, and so on with the other keys; and just as sounds individually differ from each other in pitch, and thereby produce different effects, physical and mental, so do they collectively —in scale groups—differ in pitch and correspondingly in complexion or character. That every key exhibits some particular feeling is undeniable, but what that feeling is, every listener must decide for himself. To try to ascribe a fixed character to each of the different keys is useless and altogether impossible—there are so many ways in which the effect may be influenced. 1st, The use of the scale notes in their *authentic* or *plagal* form:—

EXAMPLE VII.



It will be easily understood that these two examples (Ex. VII.) will be somewhat different, both in physical character and in mental effect. This is owing to the succession of intervals not being exactly alike in both cases, and to the inverted positions of the *tonics* and *dominants*, together with the less important notes. Consequently, if two melodies were composed from these scales as they stand, their contrasted characters would be different from what they would be were the scales both used in the same form. 2nd, The key effect may be influenced considerably by the absolute pitch of the particular octave employed, and the quality of the voice and the timbre of instrument for which the music is written. One will readily admit, we dare say, that the key effects of "Hush, ye pretty warbling choirs" (*Acis and Galatea*), and "Softly purling" (*Creation*), are greatly different; the former (key F) being, in this case, bright and gay, full of life and happiness, and the latter (key D) subdued and peaceful. These effects do not depend upon any intrinsic qualities in the keys themselves, but upon the manner in which they are used and applied: * with different treatment opposite results might be obtained. 3rd, Key character is modified by the nature of the accompanying harmonies and by the contrast of modulation. A melody accompanied by diatonic $\frac{5}{3}$ chords, and having a change of harmony on every note, will cause any key to sound commonplace and heavy; whereas a seasonable mixture of inversions, chromatic chords, passing notes and suspensions, will produce a considerable difference of key colour.

Nothing tests key character so severely as modulation. By modulation one key is brought into close contact with another, so that the effect of the two keys is strongly contrasted and easily perceived. In moving from a given key to one with more sharps or fewer flats, the new key generally seems the brighter; but in moving to a key with more flats or fewer sharps the new key always seems the duller. Therefore in changing from the key of A♭ to the key of C, the latter will exhibit a cheerful character; but in passing from the key of E to that of C, a feeling of solemn grandeur will be evinced by the latter key. 4th, and lastly—Individual taste or fancy (which may be accounted for in ways too numerous to mention here) has a good deal to do with key colour. That this is so is abundantly proved by the contradictory opinions of different writers. Where, for instance, could we find opinions more diametrically opposite than the following, selected from three different authors?

The first says of the key of C, "It is expressive of innocence and religious feeling;" the second says, "It is bold;" the third says, "It is common and almost harsh."

The first says of the key of F, "It is quiet and smooth;" the second says, "It is sharp and rich;" the third says, "It is brilliant and exciting."

The first says of the key of A, "It is quiet and sweet;" the second says, "It is bright and sprightly;" the third says, "It is brilliant."

The first says of the key of B♭, "It is dull and quiet;" the second says, "It is rich and noble;" the third says, "It is mellow and brilliant."

* Rhythm is, of course, a very powerful factor in this case, but does not fall to be discussed here.

After this, who shall venture to fix an absolute character to the different keys? We have already said that each one must decide for himself; and the decision must always depend upon accompanying circumstances and individual experience. All that has been said, however, goes to show that keys *have* different effects. If this be so, the composer must always be allowed, in common fairness, if for nothing else, to be the best judge of his own key; and any attempt to transpose from that key is an injustice and an insult to the judgment of the composer. We do not say that transposition need never be resorted to. Sometimes it is an absolute necessity; and in cases of *real emergency* nothing can be said against it.

After the key the *mode* comes next in order for consideration. There is such a marked distinction between the major and the minor mode that almost no difference of opinion can exist regarding them. The major is smooth, bright and cheerful, decided and restful in its character. The minor is more rugged, dull and plaintive, with a feeling of indecision and restlessness. In short, the major mode seems to answer some question that has been asked, while the minor mode appears to ask a question that remains unanswered.

In regard to the choice of the key and the mode in composition, there is no restriction whatever. The young student has full liberty to select whichever may seem to be the most suitable for his purpose. The choice having been once made, however, it is held to be necessary that *the music should finish in the key it begins with.* This simple rule is sufficient to bear in mind to commence with, and is necessary in order to preserve the *unity* and *relationship* spoken of in the preceding chapter.

We come next to deal with the *intervals;* and here we find that the student is not allowed exactly such a free hand as in the case of key and mode. *Intervals may be used in any order, provided the arrangement be smooth and singable.* But there are many intervals that do not submit to this condition, and therefore the student is restricted in his selection.

Compound intervals (extending beyond the octave) *are held to be unsuitable.*

The octave may be freely used on any degree of the scale except the leading note.

Major sevenths are dangerous, and should be avoided.

Minor sevenths are permissible, and are often effective, especially ascending.

Major and minor sixths are quite available; but all large intervals are safest when their second note is made to return within the interval. (See Ex. VIII.)

EXAMPLE VIII.

Perfect fifths, perfect fourths, major and minor thirds, and major and minor seconds, when used singly, are all perfectly free in their progression; but the number of one kind that may follow consecutively is restricted.

No interval should be used in similar succession oftener than it is to be found within an octave. The semitone may be used any number of times in succession, as it occurs in the chromatic scale without interruption.

More than three tones should not succeed each other in a major key (Ex. IX. *a*), *nor more than four in a minor key* (Ex. IX. *b*). Of course this rule could only be broken by using accidentals belonging to another scale, as at Ex. IX. *c*. Here we have a passage of notes moving from the key of C into E, which, because of having five tones in succession, is disjointed and un-

singable. Accidentals may of course be employed in a succession of tones beginning on any degree of the scale, provided the number specified in the rule be not exceeded. (See Ex. IX. *d*). Here the four sequential tones effect a modulation to F minor.

No more than three minor thirds may be used in succession in the minor mode (Ex. IX. *e*), *and the same may be employed chromatically in the major mode.* As in the previous case, these may be used on any degree of the scale, either chromatically or in modulation.

Two major thirds may be used in succession in the minor mode (Ex. IX. *f*); *but not in the major, unless a modulation is thereby effected to a minor key*, as at Ex. IX. *g*, where the music passes from the key of C to D minor.

Two perfect fourths may be used in succession in both modes. The best degrees of the scale for a case of this kind are the dominant and the supertonic, as shown in Ex. IX. *h* and *i*. With accidentals to effect modulation, any degree may be chosen.

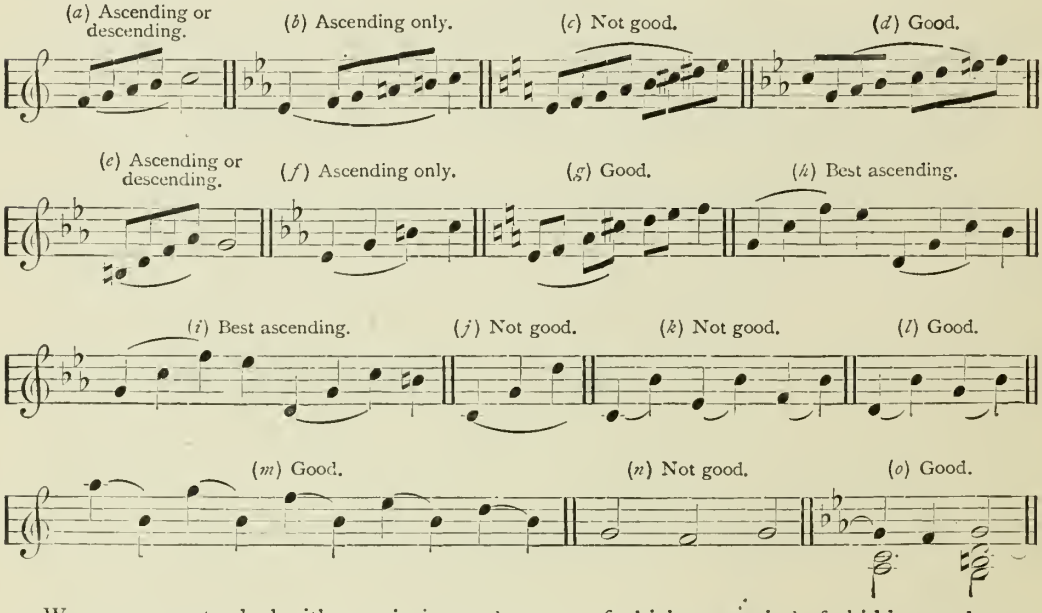
Two fifths should not be used in succession, as they take the notes beyond the octave (Ex. IX. *j*).

The leading-note should never be approached from below by a skip, unless it be from another note of the dominant common chord (Ex. IX. *k*, *l*).

The leading-note may be approached from above, by a skip from any note, except its own octave (Ex. IX. *m*). This and the preceding rule apply equally to both modes.

The progression from the dominant to the subdominant and back to dominant, is unmelodious and crude, and should be avoided in the major mode (Ex. IX. *n*). It is sometimes used effectively in the minor (Ex. IX. *o*).

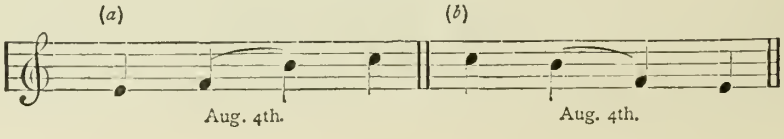
EXAMPLE IX.



We come now to deal with certain intervals, some of which are entirely forbidden, and some of which require a very special treatment: these are all augmented and diminished intervals.

Augmented intervals of every kind are disallowed. Therefore in a major key we must not proceed from the *fourth* of the scale to the *seventh*, nor from the *seventh* to the *fourth* (Ex. X.).

EXAMPLE X.



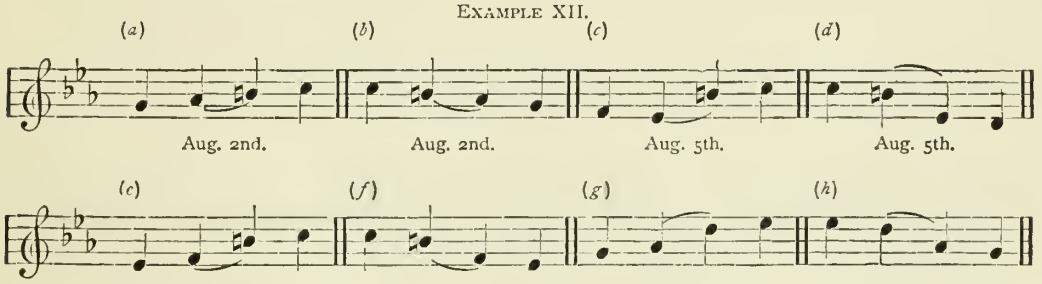
This rule has been broken (like every other rule) hundreds of times, by composers great and small. In present day music of a certain kind, nothing is more common than the following :—

EXAMPLE XI.

So long as the augmented interval is used as in the above example (Ex. XI.), nothing can be said against it from a melodic point of view, as the passages at *a* and *b* are extremely smooth and vocal. But it very commonly happens that the B is required to resolve upward, as in Ex. X. *a*, and the F is required to resolve downward, as in Ex. X. *b*; and in cases of this kind the effect would not be found to be of the most satisfactory description. In the study of pure composition, then, the student will do well to avoid the augmented fourth in common with augmented intervals of every kind.

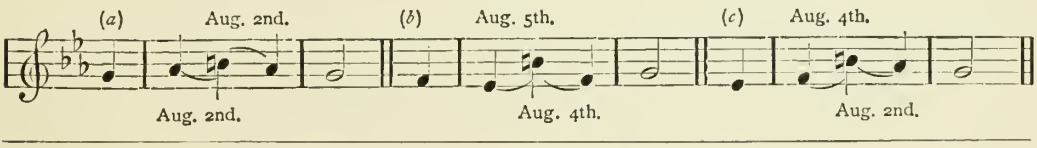
In the minor mode, owing to there being three semitones in the scale,* a greater number of augmented intervals may be formed, as shown in Ex. XII.

EXAMPLE XII.



The general tendency of augmented intervals is to expand, that is, when they are used melodially, for the second note of the interval to proceed in the same direction by which it was approached, to a note outside of the interval, as shown in Ex. XII. Such a melodic progression is not found to be quite satisfactory; hence the prohibition of all augmented intervals is a wise rule. The augmented fourth in the major mode, as treated in Ex. XI., affords an exception to this expansion tendency. It contracts—that is, its second note returns within the interval, and the effect is perfectly pleasing. The same treatment of the augmented fourth on the sixth degree of the minor scale (Ex. XII. *g*, *h*) would be quite as satisfactory; but if any of the other minor examples were attempted to be thus dealt with, the effect would be most disastrous, as Ex. XIII. will show. Here we have two augmented intervals in succession in every case. The student should test the effect of these examples; then he will probably realise the necessity for the rule forbidding augmented intervals in general.

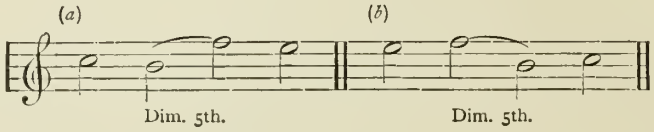
EXAMPLE XIII.



* Of course it is the harmonic minor scale that is here meant.

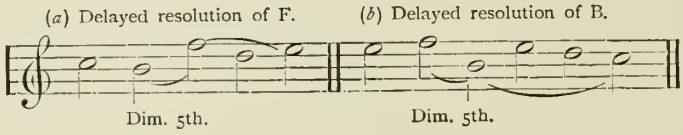
The case is different with the inversions of these intervals, however, all of which are allowable. Augmented intervals, of course, by inversion become diminished; and the tendency of all diminished intervals is to contract (that is, to return within the interval). So that if this tendency be allowed to prevail, *the inversions of all the preceding intervals may be freely employed.* (See Ex. XIV.)

EXAMPLE XIV.—Inversion of the Augmented 4th.



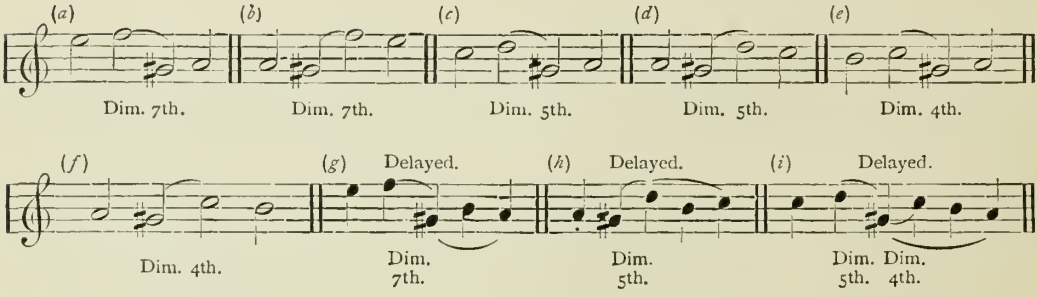
This is something like resolving a discord; and, just as in the treatment of discords the resolution may be delayed, so the resolution (so to speak) of the second note of the intervals in question may be delayed also, provided that note proceed to one of the notes that lie within the interval. (Ex. XV.)

EXAMPLE XV.



Ex. XVI. shows some of the ways in which the inverted intervals may be employed.

EXAMPLE XVI.



We have still the chromatic intervals to deal with, which are sometimes very effective when used in melody.

*Any note of the scale may be chromatically sharpened, unless it be the lower note of any of the scale semitones.** (See Ex. XVII.)

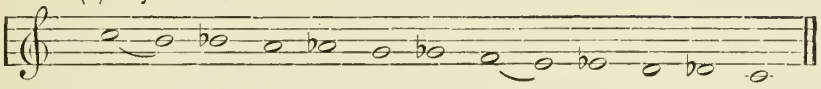
EXAMPLE XVII.

* In some very rare cases exceptions may be found to this rule.

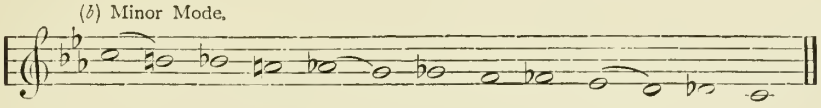
*Any note of the scale may be chromatically flattened, unless it be the higher note of any of the scale semitones.** (See Ex. XVIII.)

EXAMPLE XVIII.

(*a*) Major Mode.

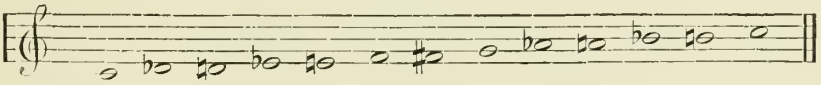


(*b*) Minor Mode.



These (Exs. XVII. and XVIII.) are called *melodic chromatic* scales; their notation being more suitable for purposes of melody than that other method of writing the chromatic scale called the *harmonic chromatic* scale, which is the same both ascending and descending, and also the same in both modes. (See Ex. XIX.)

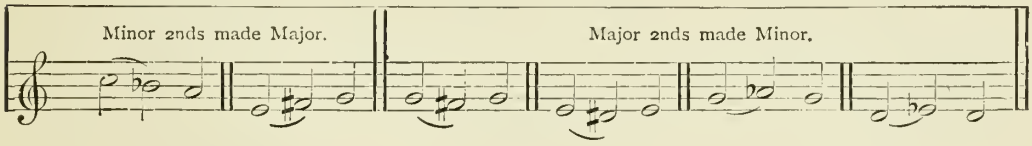
EXAMPLE XIX.



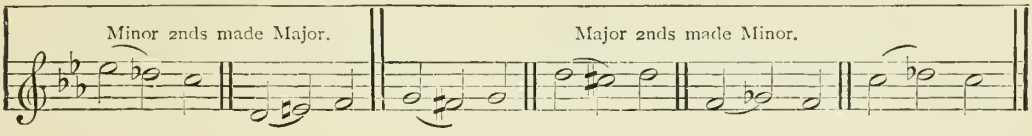
Any minor second may be made major chromatically, and any major second may be made minor, for melodic purposes. A few examples are here given. (Ex. XX.)

EXAMPLE XX.

(*a*) Major Mode.



(*b*) Minor Mode.



A major third may be made minor; and a minor third may be made major or diminished, chromatically. (Ex. XXI.)

EXAMPLE XXI.

When a third is chromatically altered to major or minor, the lower note of the interval may either be first or second in the melodic progression; when the third is made diminished, however, the lower note of the interval is most commonly the second

* In some very rare cases exception may be found to this rule.

Fourths and fifths may be made diminished chromatically. In cases of this kind sharps are almost always employed. (Ex. XXII.) The only case worth notice, as an exception to this preference, is the diminished fifth on the supertonic in the major mode. (Ex. XXII *e.*)

EXAMPLE XXII.

In the case of fourths and fifths, when the accidental is a sharp, the higher note of the interval is usually the first in progression: when the accidental is a flat, the higher note is usually second.

The augmented fourth on the sixth degree of the minor scale may be effectively made perfect chromatically, as in Ex. XXIII.

EXAMPLE XXIII.

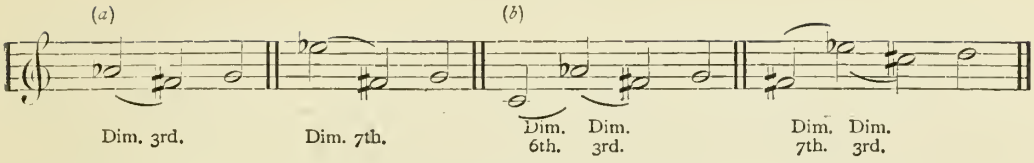
Major sixths and sevenths may be chromatically made minor, and minor made major or diminished. (Ex. XXIV.)

EXAMPLE XXIV.

Either note of intervals of this description may be used first, provided both notes belong to the one chord. When this condition is not fulfilled, the accidental should be the second note of the interval, as at *g*, where, in all probability, the first note would belong to the chord of the tonic, or the submediant; while the second note (D♭) would belong to the Neapolitan Sixth.

Sometimes both notes of an interval are chromatically altered, as in Ex. XXV. *a.* In the same example at *b*, we see that a large chromatic interval may embrace a smaller one in its resolution:—

EXAMPLE XXV.



In all chromatic intervals, the accidental flat usually falls a diatonic semitone to the next note;* and the accidental sharp usually rises a diatonic semitone to the next note.†

The note of melody immediately following the second note of a chromatic interval should belong to one of the distinctive chords of the key—1st, To the chord of the dominant seventh; 2nd, To the chord of the tonic; 3rd, To the chord of the subdominant. In this latter case the chord of the dominant seventh should be arranged to follow the subdominant immediately.‡

In regard to the effects of the different intervals it need only here be said, the perfect intervals have comparatively little character of their own beyond the feeling of strength and boldness. The major and minor intervals generally partake of the character of the scales that bear the same names respectively. Augmented and diminished intervals hold the feelings in suspense. In the former the major feeling is strongly, too strongly intensified, in the latter the minor feeling somewhat increased.

The more direct use of the intervals belongs to a future chapter.

* Where it does not do this, it rises a chromatic semitone.

† Where it does not do this, it falls a chromatic semitone.

‡ If these progressions are not attended to, a feeling of modulation is experienced by the introduction of the chromatic element. Of course, one chromatic chord may resolve on another, and the intervals in a melody may be similarly dealt with, in which case the treatment here described would simply be carried forward to the point where the chromatic effects should cease.

[*To be continued.*]

MUSICAL ANALYSIS.

By JOHN C. GRIEVE, F.E.I.S.

CHAPTER I.

INTRODUCTORY.

Musical Analysis means the separation of a Musical Composition into its simplest elements: that is to say, the taking to pieces, and classifying according to its kind, the material which Composition teaches us to put together. Musical Analysis is therefore a reverse process to that of Musical Composition. Both imply a knowledge of the elements of music and of their various relationships; but both do not require the same personal faculty. Composers are not always the best analysts, indeed, they seldom are; neither are analysts always good composers.

As we have said elsewhere, we are not dealing with the æsthetics of music, but simply with its structural arrangement. Viewed in this light, Musical Analysis is a more mechanical operation than Musical Composition. The former does not require the power of invention, the exercise of imagination, the appreciation of effect, or the refined taste which the latter demands. At all events, these functions are not so essential in the one case as they are in the other.

The object of the present article is to explain the principles of Musical Analysis, and to afford some guidance to the student regarding their proper application, in a manner at once systematic and popular. Of course, music—romantic and emotional—with its limitless means of expression, having nothing in common with vulgar speech, cannot be trammelled and shackled by the same inch-tape measurement and rigidly methodical dissection which language, literature, and poetry may in some respects be estimated by. Therefore, while the general principles of Musical Analysis always remain the same, yet the application of those principles cannot always be effected in the same systematic order, nor even with the same degree of certainty. Cases of complexity and doubt must always be dealt with according to individual impression and judgment. In separating the several elements of a composition, opposite opinions may sometimes exist in the minds of different persons as to the exact points of separation. This, however, is not of such vital importance as either to hinder or impair the operation of dissection, provided the anatomy of the subject be properly understood.

Whether a knowledge of Analysis will enable us to derive from music more emotional pleasure or not, is a question which obviously does not come under the scope of our present purpose. We have no hesitation in saying, however, that such knowledge must promote very considerably the intellectual pleasure which music is capable of imparting. It will enable us to perceive in music, when performed, the richness and fulness of its beauty, which otherwise would remain for ever hidden. It will enable us further, in looking at the printed score, to trace the design of the music, to admire its symmetry, and to revel in the wonderful combination of its elements and the artistic development of its general plan, without physically hearing a single note—that, with a pleasure which actual experience alone can estimate. It therefore follows that, without some knowledge of the present subject, we cannot derive all the advantages that music offers.

CHAPTER II.

RECOGNISABLE PORTIONS OF A COMPOSITION.

The Musical Foot.

THE smallest portion of a Musical Composition that can present any recognisable feature is what is called a *foot*. A *musical foot* is usually the length of one measure, although it is not always found to extend from one bar-line to another—it may begin at any part of a measure, ending, of course, at the corresponding part of the next measure. When a foot begins with the strong accent, it is called a *primary foot;* when it begins with any other accent, it is called a *secondary foot.* (See Exs. I. and II.) *Musical feet* are *simple* and *compound*—simple, Ex. I., when they contain but one portion, and compound, Ex. II., when they contain two or more portions. This *portion* of which we speak, and which always corresponds in length to a simple foot, must contain some variation of accent. A simple foot, then, must consist of at least two pulses. This will be better understood by reference to Ex. I., where the feet are marked off by curved lines above the music. As each portion of a compound foot corresponds in length to a simple foot, it will be better, in the majority of cases, to consider every *portion* as a *simple foot.* In Ex. II., the curved lines above the music show the compound feet, and the smaller curved lines below show the simple feet.

We have said that a *foot* is a recognisable portion of the music. It is only found to be recognisable, however, in regard to the *time* or the *rhythm* of the music; it gives us some idea of the nature and succession of accents employed, but it does not usually give us any impression of the *tune*, or the melody of the music. In ordinary circumstances, then, we should not be able to tell what particular composition we were listening to, in hearing only a single foot of it. A compound foot might, in many cases, render the music recognisable, but a simple foot, as a general rule, would not. This can be tested by the following passages:—

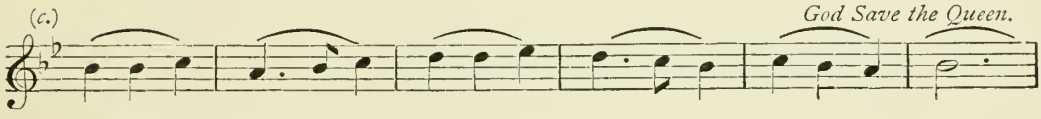
Ex. I.

SIMPLE FEET.

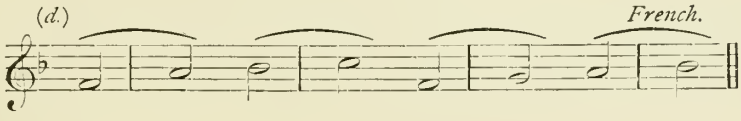
(*a.*) *Vesper Hymn.*

(*b.*) *Duke Street.*

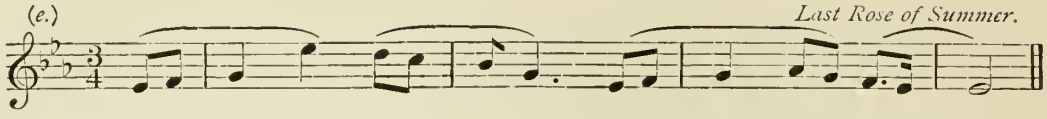
(*c.*) *God Save the Queen.*



(*d.*) *French.*



(e.) *Last Rose of Summer.*



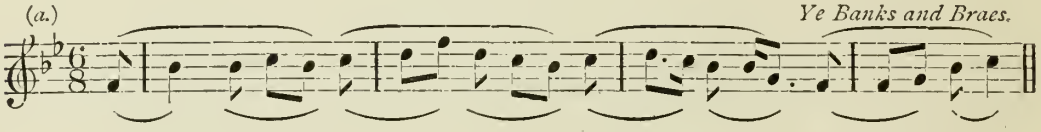
(f). *Sonata* (MOZART).

(g.) *Sonata* (BEETHOVEN.)

Ex. II.

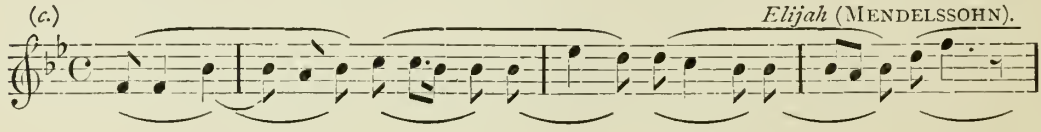
COMPOUND FEET.

(a.) *Ye Banks and Braes.*



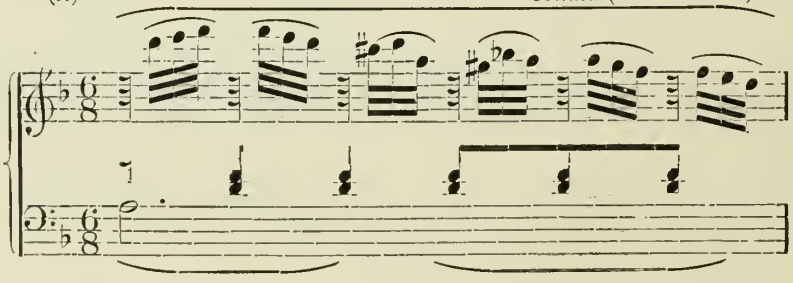
(b.) *Messiah* (HANDEL).

(c.) *Elijah* (MENDELSSOHN).



(d.) *Prelude* (BACH).

(e.) *Sonata* (BEETHOVEN).



The foregoing illustrations will afford the student an opportunity of studying the *musical foot* under various aspects. Of course, the *foot* may be divided into smaller parts, namely, pulses and their subdivisions, which are sometimes called *members*. But members cannot individually convey to us any proper idea regarding either the *time* or the *tune* of the music. If we look at Ex. I., *a*, we shall find that the foot there contains two members, each represented by a one-pulse tone. Here, then, a member can have no meaning whatever in itself, because a single sound can express nothing, nor yet can a single chord, supposing the tune to be harmonised. If we look at the example at *c*, it will be quite plain that even two members (taking any two) can here give us no correct impression of the *time*, and certainly not the faintest suspicion of the *tune*. But members may become more important by being divided into half-pulses, quarter-pulses, and so on. In this way they may assume varied rhythmic and melodic forms: they are then called *figures*, as shown in Ex. I., *g*, and Ex. II., *e*, and indicated by the shortest curved lines. Notwithstanding, however, the prominent and important position which the member here occupies, yet it cannot be considered as a distinctly recognisable portion of the music; and it is only by contrasting and connecting member with member that even the most slender impression of either the *time* or the *tune* of the music can be obtained.

In the specimen given at Ex. II., *e*, the figured members are accompanied by plain notes in the other parts. It frequently happens, however, that figured members occur simultaneously in two or more of the parts. In Ex. III., *a*, we have three parts with figured members; and at *b* all the parts assist the figuration.

Ex. III.

(*a.*) *Messiah* (HANDEL).

(*b.*) *Redemption* (GOUNOD).

By means of the different curved lines in all the preceding examples, the *feet* (simple and compound) and their *members* may be easily analysed. To separate into feet any musical passage, is not a difficult matter, so long as we are dealing with a single melody, or with parts that move simultaneously. But it sometimes happens that the regular progression of the feet is interrupted. This may occur in several ways. First, By the union of two or more melodies in different *times*—say one written in *two-four* time, and another in *three-four*, performed together. In such a case the feet will, of course, be of different natures, and each part or melody must be analysed separately. Second, By the interpolation of one or more measures of

a different *time* from that in which the music is written, when the interpolated part must be considered by itself. Both of these devices are a kind of musical clap-trap, happily seldom to be met, and rarely, if ever, really necessary. Third, *Syncopation*, which is a more legitimate and much more common device. Fourth, *Overlapping*, which is, perhaps, the most serviceable of all.

Syncopation displaces the accent, so that, by its introduction, the feet may be changed from their primary to their secondary form, as at Ex. IV., *a* ; or *vice versâ*, as at *b*. Even the rhythmic character of the feet may be altered by syncopation, as at *c*, where the triple-foot is caused to give place to the duple-foot.

Overlapping causes the foot in one of the parts of the music to occupy a different position in the measure than it does in another part. This device is often a source of great difficulty in analysing, especially in regard to the larger portions of the music yet to be dealt with. The principles of overlapping will, however, be understood, in a simple way, from the examples given at Ex. IV., *d*, *e*, *f*, and *g*.

Ex. IV.

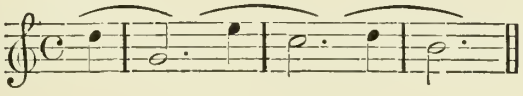
(*f*) *Messiah* (HANDEL).

(*g*) *Sonata* (BEETHOVEN).

Let us examine, as briefly as possible, the specimens given in Ex. IV.

At *a* we have syncopation changing the feet from their primary to their secondary form. It will be noticed that there are here three syncopated feet beginning at 1 and ending at 2. The effect of these three feet is exactly the same as if they were written thus:—

Ex. V.



At the point where the syncopated feet begin (at 1), the first syncopated foot borrows two pulses from the preceding foot. These borrowed pulses must be paid back at some future time. This, we find, is done at the point marked 2.

In the second measure the primary foot is broken and left only with its two first pulses, and in the second last measure the missing portion of the broken foot is restored.

At *b* the first two feet are in the secondary form; but the next three feet, through the effect of the syncopation, and without any borrowing in this case, are primary. The secondary form is restored at the last foot.

At *c* the triple foot is changed, by the syncopation, to a duple foot. Borrowing and repaying are here resorted to, as in the first example.

At *d* overlapping takes place. In the Treble part the foot is primary, and in the Tenor part secondary. Borrowing and repaying are employed here also. At 1 the Tenor borrows two pulses from the primary foot and repays them at 2 in the form of two silent pulses. The balance of feet is then restored, and both parts move in primary feet at the following measure.*

* See chorus "Let us break their bonds," measures 29–34.

At *e* the foot is compound, but the example will be easier understood by dividing it into simple feet, which the curved lines do. In the first measure of the extract all the parts begin the foot together, but the Bass and Alto parts do not finish it. At 1 these two parts take up an overlapping foot, by borrowing one pulse from the first foot. At two the Alto part pays back its borrowed pulse, and falls in with the regular feet of the Treble and Tenor parts. The Bass part, however, goes on with its overlapping feet, and pays back its borrowed pulse at the end of the passage.*

At *f* we have a very interesting example of syncopation and overlapping combined. In the first measure, at 1, the Bass part borrows three pulses from the quadruple foot to form a triple foot. The whole passage here in the Bass part, through the influence of syncopation, consists of four triple feet overlapping the quadruple feet in the Tenor part. At 4 the Bass pays back the three borrowed pulses in the shape of an additional triple foot. At 2 the Tenor borrows two pulses from the last foot of the Bass passage, to form an overlapping triple foot: these two pulses are paid back at 5. At 3 the Tenor may also be considered as borrowing one pulse from the previous foot, to form an overlapping quadruple foot; this pulse is repaid at 6. Here, then, we have the borrowed pulses all repaid at the same point, and at 7 the balance of the feet is, for a time, restored.†

At *g* we have the feet moving by three distinctly different figures. The figure of the foot in the Bass part contains but two notes, the second of which is a syncopation. The foot in the inner part consists of a chord in arpeggio. The foot in the Treble part differs in figure from both of the others; it is also overlapping, borrowing at 1 two pulses which are paid back, in the third last measure of the movement, by a descending arpeggio.‡

No doubt it will already be plainly seen, that Musical Analysis presents a wide field for examination. Here at the very threshold of the subject, and dealing but with its germs, we have matter and variety enough to fill all the space assigned for the whole of this article. But, under the circumstances, we must push on. With some degree of reluctance, then, we leave this part of our work in the hands of the student. In doing so we would ask the student to test the various points that have been referred to, and to supplement what has been here given, by separating for himself, into feet and their members, any musical examples he may have by him —beginning with the simplest forms.

CHAPTER III.

THE PHRASE, THE SECTION, AND THE PERIOD.

A *Phrase* consists of two or more simple feet, and is the smallest passage in the music that can give us an idea of both its *time* and its *tune*. In other words, it is the smallest portion capable of rendering the composition recognisable; this, of course, assumes previous acquaintance with the music. If, for instance, without being told the name of the piece, but still being quite familiar with it, we were asked to listen to this—

Ex. VI.

* This is not shown in the example, but see "Hallelujah" *Chorus*, measure 32.

† See "Amen" *Chorus*, measure 47.

‡ Not shown in the example. See Sonata Op. 31, No. 2; concluding measures.

we could scarcely tell the name of the tune, although we may have known it all our days, so to speak. But when another foot is added, thus—

Ex. VII.

we recognise "The Garb of Old Gaul" at once. Let the student examine any of the extracts already given (Exs. I.–IV.), and he will find that in no case can a simple foot render a previously known melody recognisable; and that even a compound foot is sometimes insufficient to do so.

The *Phrase* is perceptably marked off to the ear by a break or joint in the music, more or less distinct. It is a separating point of a more decided character than the foot; but it is not necessarily a resting point, unless when it is the last phrase in a series.

A *Section* is a longer and still more definite portion of the music, containing an appreciable rhythmic balance, and ending with a distinct cadence. This produces a sense of satisfaction and a feeling of rest, which the phrase cannot afford. The following (Ex. VIII.) will illustrate this :—*

Ex. VIII.

The end of a *Section*, then, is a resting point, as well as a separating point, but it is not, on that account, a stopping place, unless it be a final section, or is accompanied by a *pause*, or followed by a *rest;* but these two latter are only partial stoppages.

A *Period* usually consists of two or more sections.† It finishes with a well-defined cadence and clearly-marked rhythm. It is a complete musical idea: it is a finished portion of the music. It requires nothing to be added to it: it will suffer nothing to be taken away. In listening to the conclusion of a *period* we experience a feeling of ending—we have arrived not merely at a resting point, but at a stopping place. Of course, in many compositions several periods occur in close succession; but this does not in the least interfere with the completeness of each, although, as we shall see further on, they may have some dependence on, or connection with, each other.

Psalm tunes, short hymn tunes, and simple songs consist of but one period. Shorter forms, such as versicles, responses, &c., consist sometimes of but a single phrase. Yet, although these forms may be quite complete in themselves, they cannot be called periods, as they do not contain the constituent elements which a period comprises—they want the *portion* and the *counter-portion*, melodically contrasted and rhythmically balanced, which all properly constructed periods require.

In dealing with simple tunes, similar to those mentioned above, the *phrase*, the *section*, and the *period* do not present much difficulty. The measured lines of the words assist us in this

* The application of the foregoing remarks will be more fully appreciated by the student, if he studies the tune *Innocents* with its harmonies. The tune will be found in almost any ordinary Hymnal.

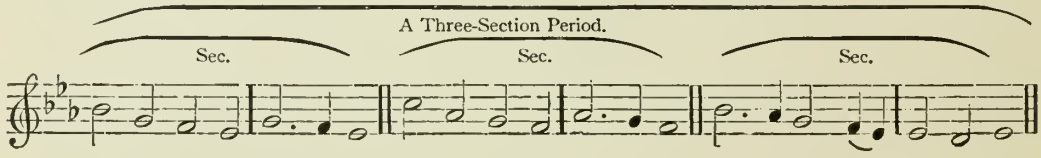
† Even one section periods, although not very common, are to be met with. "God Save the Queen," noticed further on, is a good specimen.

respect. Still a very palpable mistake is sometimes made here—in dividing times of this description too mechanically into sections, corresponding in every case with a verbal line. This is pushing the inch-tape measurement, of which we spoke, too far. Some tunes may admit of such a division, others will not. The melody of "God Save the Queen," for instance (Ex. IX.), does not lend itself to such a division. It consists of two periods, each unmistakeably complete in itself; the first period containing six measures, and the second containing eight. There are three phrases in the first period, and four in the second. These phrases each correspond to a line of words, but they are only phrases notwithstanding, they are not sections. We consider them as phrases, because shorter portions would not be individually recognisable; and we refuse to consider them as sections, because they are not resting points—they are not marked off by distinct cadences. The only cadences in the tune occur, one at the end of each period. This makes the section and the period here identical.

Ex. IX. "*God Save the Queen.*"

In Ex. X. we have a specimen of a tune of one period containing three sections. In this case each section corresponds to a line of words, and has a strongly marked cadence—none seeming to have predominance over the others. This would be much better seen in the harmonised arrangement of the tune. If we wished to divide this tune into phrases, they would simply require to be identical with the sections, just as the sections correspond with the periods in the preceding example. Instances such as these (Exs. IX. and X.), might be easily multiplied. They are peculiar, however, and must be looked upon as being in some degree exceptional.

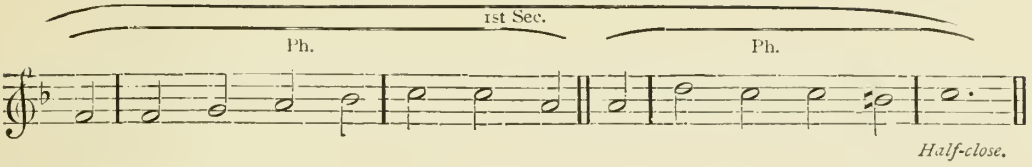
Ex. X. *Litany* (776) DR. MONK.



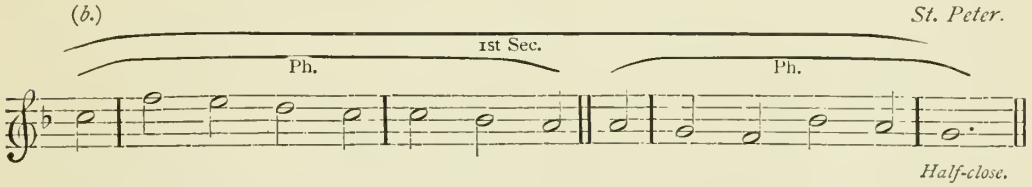
Let us look now at what we consider to be the most common method of using phrases, sections, and periods. The simplest periods contain an equal number of measures, usually eight or sixteen. A period of this description is generally divided into two equal portions, these are the sections. The cadences employed at the end of the sections are the Tonic Cadence and the Dominant Cadence. The Tonic Cadence is sometimes used in both sections, but the most effective and the most numerous examples to be met with are those in which the Dominant Cadence closes the first section (this is called the *half-close*), and the Tonic closes the second section (this is called the *full-close*). The Dominant Cadence may be employed either with or without modulation. (See Ex. XI.)

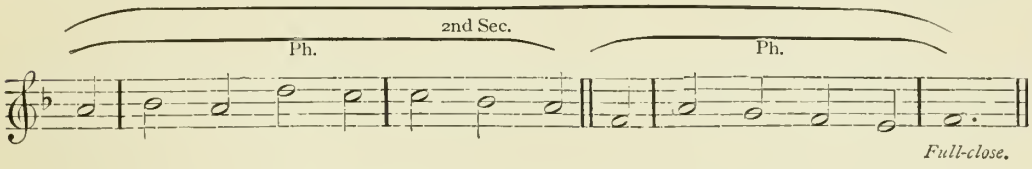
Ex. XI.

(*a.*) *Dunfermline.*



(*b.*) *St. Peter.*



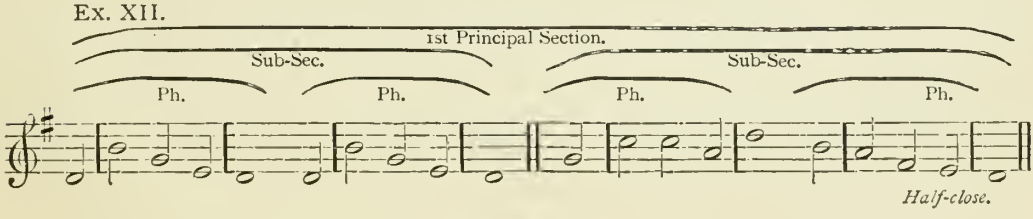


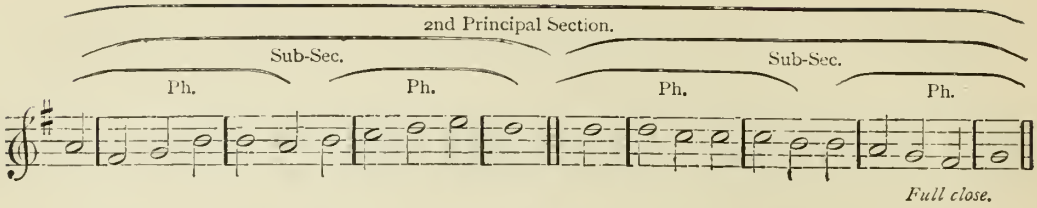
It is impossible not to feel that the sections, as here indicated, are the most important portions of the tune; and if this be so, no smaller portions can occupy a position of equality with them. The smaller portions must take the subordinate position of phrases.

The sections, as shown in the above examples, are sometimes spoken of as periods. This we cannot for a moment admit. Let us remember what a period is—something complete in itself. Now, no one, surely, with an eye or an ear in his head, could fail to perceive that, in the examples before us, the two sections are most plainly and distinctly parts of the same whole. Of course, each section might exist separately as a complete thing, so might any one of the phrases; but, when they are brought into connection with each other, as they are in the tune, the one becomes most emphatically the complement of the other: they are then but two parts of the one idea.

When a section is large enough to be divided into four portions, with a strongly marked cadence in the centre, the term *sub-section* may reasonably be given to the two halves, and the term *phrase* be reserved for the smallest portions, as shown in Ex. XII.

Ex. XII.



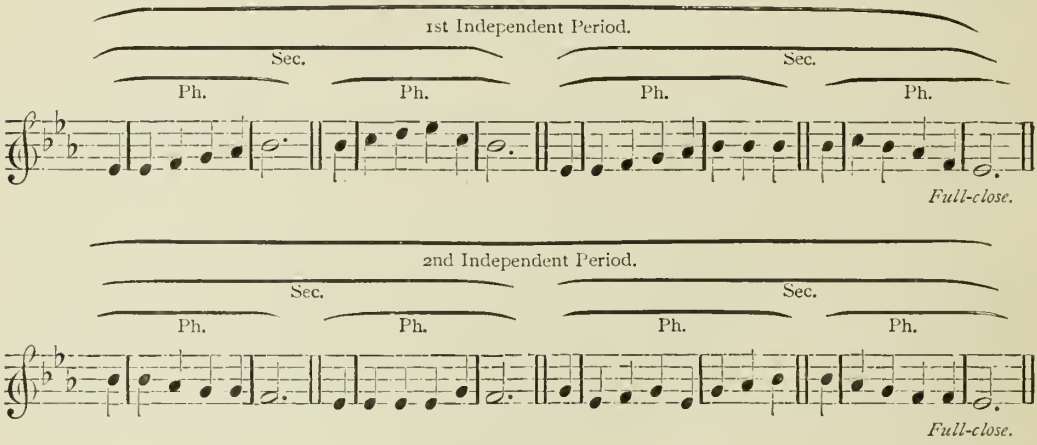


Full close.

We have already said that several periods may succeed each other in a composition. Even in this simple class of music, with which we are presently dealing, we find this to be sometimes the case. In pieces of a more extended and more advanced character, we find this combining of different periods occurring more frequently and in various ways. First, we have *Independent Periods;* second, *Correlative Periods;* third, *Co-existing Periods;* and fourth, *Mixed Periods*

Independent Periods are those that have absolutely nothing binding them together; so that, were they separated, they might pass for two different melodies, having no resemblance to each other, beyond that of *key* and *time*, and sometimes even without either of these. To this class belongs the example given below :—

Ex. XIII. *Germania.*



Space will not permit any more examples, but in the following pieces named the student will find an interesting variety of Independent Periods :—Hymn tune, "Rutherford," where the first half and the second half might quite well exist separately. Scotch song, "Macgregors' Gathering," where the centre portion in the Tonic Minor, and the portions preceding and following, form Independent Periods. "Should he upbraid" (Bishop), where the Independent Periods are easily discovered. "The Better Land" (Cowen), in which the last verse is totally distinct from the others. "Rose Softly blooming" (Spohr), containing three periods of twelve measures each, the second being a Dominant Period perfectly distinct from the others. "Arm, arm, ye brave" (Handel), where the centre portion of eighteen measures, beginning with the words "In defence of your nation," forms a Relative Minor Period, dividing the whole number into three Independent Periods.

Correlative Periods are as complete in themselves as those in the previous case; but by reason of a similarity between them, it is easy to perceive that they were made for, and belong to each other. Here is a good specimen :—

Ex. XIV.

The completeness of each of the two periods in the above example will be readily acknowledged, and their resemblance to each other easily perceived.

A very large number of national and other songs belong to this order. The student will find ready access to some of the following, all containing two Correlative Periods, which he may easily analyse without another word of explanation:—"Robin Adair," "Duncan Gray," "Ye Banks and Braes," "Last Rose of Summer," "Kate Kearney," "British Grenadiers;" Hymn-tunes—"Grosvenor," "Rousseau," "St. Asaph," "Ellacombe," and others. In all of these the musical idea, or part of it, expressed in the first period, comes round again in the second.

Co-existing Periods are those which, while they are in themselves complete, and express fully and conclusively the musical idea contained in them, seem to lean more or less on that which immediately follows, or to be attached to that which immediately precedes them. Co-existing Periods, then, cannot be separated—they exist by mutual support. In the following (Ex. XV.) we have the melody of the well-known hymn tune, "St. George's, Windsor," in which the first period closes in the key of the Dominant, which leaves a faint feeling of expectancy in the mind of the listener. Therefore this portion of the tune could not, strictly speaking, form an isolated period, it requires the support of what comes after it. The opening of the second period is in sympathy with the close of the first. There is, therefore, an attachment here, which would prevent the possibility of the second period being independent—by itself, the second period would be a tune beginning in the key of D, with a very awkward

* Explained further on.

modulation to the key of C, and ending in the key of its Subdominant, G. As separate periods, then, these two would be faulty, for, as a general rule, a tune should begin and end on the same key, especially tunes of the present kind which have to be repeated to a number of verses.

Ex. XV. *St. George's, Windsor.* (ELVEY.)

There are many examples of periods of the foregoing description. The hymn tunes "Wellesley" (Elvey) and "The Blessed Home" (Stainer) are good specimens, and exactly similar to the above (Ex. XV.) The "Dead March" in Saul (Handel) is also a very interesting example. This march contains thirty-two measures, divided into two equal portions, each containing an eight measure period repeated. The first period ends with a Dominant Cadence, without modulating; the second period begins in the key of the Dominant, and finishes in the usual way with the principal key. The duet "Hail, Judea," from Judas Maccabæus (Handel) is another good specimen. In this number, not including the introduction, the voice parts comprise two *Co-existing Periods;* the first being of ten measures, ending in the key of the Dominant; the second having twelve measures, also ending in the key of the Dominant. Both of the periods in this last example lead the mind to expect something to follow them. Neither could stand alone; nor indeed could the two of them together stand without the support of something else. And so we find that immediately following the second period comes a *chorus*, which flings back the music to the principal key. The student should study as many of these examples as he conveniently can.

Mixed Periods are those of different orders in combination. For example, we may have two or more periods in succession, where one is *independent* and another is not, as in the hymn tune "Nun Danket" (Now thank we all our God), where the first period finishes with a perfect Tonic Cadence, and the second period begins in the Dominant key, ending, of course, with the principal key. In this case the first period could very well stand alone and form a complete tune in itself—it is an *Independent period:* but the second period is not independent, it can only exist by its connection with the first period. The tune "Hollingside" (Dykes) is another case, slightly different from the preceding. Its first period closes with a Tonic Cadence; its second period opens in the key of the Subdominant, and closes, of course, in the principal key. But the closing section of the second period is identical with the corresponding section in the first period. Here, then, while the periods are *mixed*, they are also *correlated*. The following is an example of *Mixed Correlative Periods:—*

Ex. XVI. *Afton Water.* (HUME.)

It will be noticed that the above example contains several highly interesting points. The independence of the first period, finishing so conclusively as it does, will be readily admitted; while the want of independence in the second period, by reason of its Dominant Section, is clearly shown. The correlation of the two periods is remarkably strong. The correlative compound foot No. 1, in the first section, occurs again at the beginning of the last section. The correlative compound foot No. 2, in the first section, occurs again in the key of the Dominant in the third section. The correlative three-quarter section, No. 3, that closes the first period, is used again at the finish of the second period.

There are other ways of combining mixed periods than those we have exemplified; but, with the explanations given, the student should have no difficulty in analysing them.

[*To be continued.*]

CHOIR TRAINING AND CONDUCTING.

By HENRY HARTLEY and JOHN HARTLEY.

(*CONTINUED.*)

ON HARMONIC AND CONTRAPUNTAL MUSIC.

Before the members of the choir have any practical acquaintance with any particular music which is to be practised, it will be necessary for the conductor to decide in what way the work is to be treated; in other words, the finished performance must be in the conductor's mind before even the choir have seen the music. If the conductor merely begins his work simultaneously with the choir, not only is there a great loss of time, but, speaking strictly, he is not treating either the music or the choristers fairly; with all his superior knowledge, he will be—at first acquaintance—nearly as much at sea as his choristers; and the more complex the piece is, so much greater will become his difficulties. Private study of every composition should be had previous to its introduction to the choir.

Every conductor, whether he has had previous study of a piece, or whether he begins simultaneously with his choir, has to decide at some time or another the best way to treat a piece, so that he may produce the finest effect. In order to do so, he should be able to decide at once what the nature of the writing is, harmonic or contrapuntal. The treatment of these two great classes of writing is widely different; and it is in his power of discriminating between them, that the conductor derives his guides as to his future methods. Every student of harmony and counterpoint will naturally appreciate the use of the terms, harmonic and contrapuntal writing; but for the sake of those conductors who may not have grasped the meaning, or rather the difference of the terms, a short explanation will be useful.

Harmonic writing defined simply is a melody or part harmonised as richly as the mind of the composer can wreathe it; that is to say, the effects are to be gained, not from the individual vigour and excellence of the different parts, but entirely, or nearly so, from the wealth of chord-contrasts to be found therein.

Contrapuntal writing is exactly the converse of this: its strength and effect lies in the vigour and in the related cohesion of the parts, each of which is technically not only *a* melody, but *the* melody.

In the former, the parts may be so simply written, that when criticised by the eye unassisted by the ear, the verdict might easily be condemnatory.

In the latter, the harmony may be such that, when criticised by the ear unassisted by the eye, the same verdict might be arrived at.

At the same time, it is far from impossible to say that harmonic writing cannot produce vigorous and charming part-writing; numberless examples could be quoted which are most admirable from whichever point of view they may be examined. Again, it would be absurd to say that contrapuntal writing may not contain the wealthiest of harmonic effects.

If the conductor finds the *parts* of a harmonic piece to be more than usually interesting, he should take full advantage of them in perfecting the *ensemble* of the production; or if, in a contrapuntal piece, unusually fine harmonies come under his notice, due attention ought to be given, that such devices may be properly accentuated.

Many modern efforts in writing consist of fragments of a harmonic and contrapuntal nature, indiscriminately mixed together, from which it would be difficult for any conductor, however discriminating, to reduce order and form a successful whole; in such a case a knowledge of the two classes of writing will at least prove very useful, and should produce a better result than qualified ignorance.

When the conductor has decided on producing an anthem, or any other kind of vocal work, his first attention will naturally be given to the words.

The meaning, tone and style of the words is the first object in the mind of the composer; so should these also be the first in the mind of the conductor.

If the composer has treated his words in a sympathetic and artistic manner, whatever inspiration he may have derived from these words ought to be found embodied in the composition. There undoubtedly are cases where the mind of the conductor is troubled at the apparently inconsistent treatment of the words in the music; but it is a fact that such inconsistencies are often smoothed away by closer and more intimate acquaintance with the matter; even if this does not come to pass, the fact that the composer has treated the words in such a way, ought to be a *stimulus* to the conductor to find out from what standpoint of view the composer has drawn his composition: that such standpoints often result in a bad treatment cannot be denied; still, the *best* treatment of the composition can only be gained when attacked in the same spirit—even if it is bad—as dominated the composer when writing his work. If the conductor attains this same spirit, his principal difficulties in grand results have been overcome. It may be argued, and with reason, that such a study of the words in a movement containing only contrapuntal matter is superfluous, or in any case not over-important: such, certainly, is often the case; but when it is kept in view that, in a purely harmonic movement, the words are often all-important, the present injunctions as to the study of the words will not be found out of place. Even in a movement naturally contrapuntal, where a sentence of only one clause, or at most of two clauses, is to be found, the result will certainly be better when the words have been studied in their most profound sense, than when they have been partially ignored.

The clever conductor is easily recognised even by one not possessing unusual musical experience; *he* does not allow either the words or the music to predominate unequally, the one just as much as the other secures his sincere attention; *his* effects are as often produced by an accentuated word, as they may be, for instance, by an accentuated discord, or a rich harmonic treatment—the one is certainly equally as telling as either of the others. In fact, it is not stating more than the truth when it is said, that there are frequently passages which depend almost entirely on the treatment of the words for their proper effect; such is nearly always the case in passages of a declamatory or descriptive nature; also in *recitativo* passages in unison. If such passages were treated only from a musical point, the effect would not only be absurd, it would be stupid. The grand aim, then, with regard to the words is to feel every shade of their meaning, and to produce in one's own mind, when conducting, a true reflex of the mind of the composer when composing.

This being done, the study of the music comes next.

The conductor must first decide whether the work is of a harmonic or of a contrapuntal character, or a mixture of both.

If the work is of a harmonic character, he should carefully endeavour to discover every shade of the harmonies, in order that any of an unusual nature may receive due attention; every device in the use of diatonic and chromatic chords, both discordant and concordant, should be carefully watched; suspensions, retardations, even rests, &c., &c., may and will help in producing effects equally gratifying to himself and to his audience. In actual experience, constant study, even of the same work, should be continually exercised; new thoughts frequently arise, and when put into practice, invest the work with a new interest, fascinating indeed both to the conductor himself and to his choir.

If the work is great in an artistic sense, this course of treatment is not only advisable, it is imperative. However perspicacious the mind of the conductor may be, the study of such a work can never be said to be absolutely finished; increasing experience teaches better methods of treatment; it also leads to the discovery of artistic excellences, to which, in a more unripe age, he has been wholly blind. This being the case with great works, it follows that such also will be the case, in a lesser degree, in works of less merit. It may happen that a work, by which at first he is carried away, will be found on closer acquaintance to be perhaps even vicious; in fact, this experience not only happens, it is frequent. The study of such a work, however, is of inestimable value; for the power to detect and explain the weaknesses and defects of art is the nearest way by which the mind can reach that point from which the healthiness and loveliness of the true and the beautiful in art can be best admired and cherished.

It is as necessary to study the bad in art as the good, in order that the chaff may be separated from the corn. This does not mean that what is bad should be left severely alone; such a course is quite impossible; for one work may contain material of varying degrees of excellence, while, on the other hand, a work of very indifferent merit may contain "a gem of brightest ray." Again, this discrimination is the best possible help for making the best of a bad job: one feels the weakness of the matter; but this consciousness ought to be a guarantee that such weakness will be treated as tenderly and carefully as possible, so that the defects may be rounded off and smoothed away to the greatest advantage. These remarks on the discrimination of good and bad points in harmonic music apply equally to material of a contrapuntal nature. There is a general idea that anything of a contrapuntal nature is bound to be good. Nothing could be further from the mark: the mere possession of scholarship in music no more makes a musical composer than the faculty of rhyming makes a poet. There are many who have had probably as much, if not more, knowledge of harmony and counterpoint than many of the great masters, who have never attained any position as original composers; in the same way there are many at the present time who can use the English language quite as properly as any of our great poets, who yet fail utterly in producing anything of a lasting nature. What is lacking in the latter class is the possession of that divine *afflatus*, quite recognisable, and yet quite indefinable.

It is this quality which makes music; and it is this quality which the conductor must endeavour to discover, whether the music be new or old, harmonic or contrapuntal. Success means a greater intelligence—non-success practically means disaster: the one gives a verve to the performance which is entirely lacking to that of the latter.

If the work to be studied be purely contrapuntal, the scholarship of the conductor is put to a much more practical proof. If he possesses the scholarship, it is perhaps not too much to say, that grand results may be obtained much more readily than from a purely harmonic composition. In the former the work is generally judged from its effect as a whole; a contrapuntal work is judged not only as to its perfection as a whole, but every single part is subject to a criticism to which it would be obviously unfair to subject the parts of a harmonic composition. The student is again reminded that part-writing in harmonic composition is by no means discounted. There are examples of this kind of work in which the part-writing is practically perfect, fulfilling all the laws, and producing effects not less than sublime. Still, speaking generally, contrapuntal matter possesses far more vigour and interest in regard to the different parts than the purely harmonic matter, and especially is this so to the musician. In counterpoint the inventive composer has at his finger ends an infinite variety of methods, by which he may endow his work with musical devices, many of which will certainly remain hidden to many, but which will reveal themselves little by little to the minds of those having some knowledge of these devices, till at last the full power of the work, in all its beauty, strength and skill, is known and appreciated.

To the uninitiated the *general* effect of a contrapuntal work ought to possess an interest: if it has not this interest, how can one expect such a work ever to be appreciated by the ordinary

audience? To such an audience, the "Amen" chorus, "He trusted in God," from the "Messiah," and many other notable examples, are interesting, not because of their contrapuntal skill and musicianship, but because of the overmastering power of their general effect. To the cultured musician is added the interest which he derives from the observation of the skilful manipulation of the afore-mentioned devices; he becomes lost in wonder and admiration at the general effects, which seem evidently capable of being produced by fixed laws, and yet he is conscious all the while that such a fact is utterly impossible. Many students of composition acquire considerable skill in the uses of contrapuntal methods, yet their work can never be said to be better than scholastic, and of a nature pertaining only to the student: there is the want of that great *something* which entitles it to the dignity of being denominated original composition.

It would be out of place here to enumerate the methods of contrapuntal devices: the student is referred to the numberless standard works bearing on the subject. Let it be remembered, however, that a conductor, to be well equipped, should have (speaking figuratively) the power of picking a contrapuntal work to pieces, in order that he may be able to make each constituent part serve its own purpose; unless he has this power, he will be as the sailor without a compass, able to get along, but practically blind.

Work at Choir Practice.

Having decided on the nature of the work, and how to handle it, the conductor will be perfectly prepared to intrust its commission to the members of his choir. If the members of his choir are capable, the actual preparation of the notes will be a matter of only a short time, and longer relatively as the capability of his members is less moderate. Care, patience, perseverance, and sometimes even courage, will be needed to overcome the difficulties of the initial execution; but in the end these qualities are bound to succeed. It is better, even when reading out for the first time, to endeavour to foreshadow what the actual result is to be; the value of light and shade cannot be impressed on the choir too early; the practice of employing colour even in a new work induces keener musical sensitiveness, and produces finer results in the succeeding stages of the work, while the choir-practice partakes less of the nature of machine-like routine. This course of procedure will only affect the general effect of the piece; the more subtle points will require probably much more definite indications. It may often be necessary to take each part again and again over their own particular ground, but never should the choristers be allowed to sing in a careless or slovenly way: carefulness begets carefulness, and if continued becomes a second nature. When the parts have been sufficiently well prepared, the treatment will assume a more general, and at the same time a more particular aspect—*more general*, inasmuch as whatever touches one part is usually applicable to each of the others, *more particular*, from the fact, that those finer and more abstruse effects, suggested by the erudition and taste of the conductor, will be now put into a course of development. The conductor is advised to explain, whenever in any way practicable, his reasons for any statement or course of treatment which he may recommend. By doing this, he fills two great functions: first, he is really that which his title denominates, a musical instructor; and, in the second place, his remarks, tinged as little as possible with technicalities, incite the interest of the members, and bring about a conception of the possibilites of music, and a qualified conception of methods, a thorough understanding of which can only be acquired, in most cases, by a course of severe study.

Singing is undoubtedly a pleasure to nearly every one, whether possessing a good voice or not; but the pleasure must certainly be very much modified when one is singing a work of which he has no knowledge of its conception and treatment. How far the mists can be scattered rests entirely on the efforts of the conductor; much that would be of little interest

and pleasure can be so changed, by a few lucid and short explanations, as to prove a mine of delight. An instance is cited of such a case, which though not extracted from a choral work, will serve as an admirable illustration of the point under discussion: it is taken from the C minor fugue, in four parts, from Bach's "Wohltemperirte Klavier," Book 2.

As will be noticed, there are here three parts only (the fourth part not having yet made its entry), which will be called, for the sake of convenience, treble, alto, and tenor.

In such a passage as this a teacher of counterpoint would revel in descriptions of its force and character, its resource in scientific niceties, and would be able to expound for an indefinite period with little difficulty. Such a course would be of little use with regard to a choir: the members would be simply baffled by such terms as simple and double counterpoint, canon, strettos, episodes, &c., &c. After such a lecture, they would be in exactly the same state as before; instead of being any simpler, the passage, it is quite possible, would be more unintelligible. Instead of taking such a course, the conductor is advised to proceed in some such way as the following:—

"This passage is a *stretto* from a fugue; the subject of the fugue is first here given out by the treble, beginning at the second note in the example, and finishing at the tenth note. A *stretto* is a musical device, whereby the interest of a fugue is much enhanced; in a *stretto* the subject is so manipulated that two or three of the parts should be singing it simultaneously, at a certain distance of time and pitch from one another."

This is a bald description of a *stretto*, but it is sufficiently simple, and, without going very far, gives a certain rough indication of its nature and use.

"In the *stretto* contained in the passage, there is what may be termed an amplification of the term; the subject is not only going on in three parts at the same time, but it is going on under three different aspects. The treble gives out the subject as it appeared at the beginning of the fugue; on the second beat of the same bar, the alto gives out the figure exactly an octave below; but it will be noticed that the notes are now double as long as they were in the treble, quavers have become crotchets, semiquavers have become quavers; this method of procedure being technically called augmentation, meaning, as the term indicates, an enlargement of the note. The tenor enters on the second half of the first beat of the following bar; this part is also the subject, but it now comes forth in a still more remarkable manner than before. When examined carefully, however, it will be seen that it is only turned round, or as it is technically termed, *inverted*. Where in the treble the *subject rose*, it now *falls;* where it *fell*, it now *rises;* beyond this everything is the same, except in the case of one or two intervals,

which are slightly different, owing to the necessity of treating the *subject* in a certain technical way."

The conductor might go further and show how, even in the *counterpoint* following, the treble is faithfully imitated in the *inversion*, by the *counterpoint* of the tenor.

Such a description, it is submitted, would be of great service to all intelligent choristers: it does not demand any more than merely a knowledge of rudiments, and it invests matter with interest which might otherwise be as a sealed book to them. In such a passage as that in the example, it must often happen that the choristers will sing it, deriving their pleasure only from the general effect, while they are sublimely unconscious of those other delights which are popularly supposed to be only within the reach of a scholar in music. It is maintained, however, that such a supposition is entirely erroneous; a fair and intelligent understanding may be imparted by simple remarks like the above of almost any passage, however complex and difficult. If this be so, it is obviously the duty of the conductor to be ever watchful and alert, that he may miss no opportunity of smoothing away any abstruse passage which may serve as a block to the understandings of those in his choir. Two grand results are certain to be evolved, if the work at the choir-practice is treated in this manner. In the first place, the actual routine of the work of the choir will become less and less laborious; the choirmaster will be assisted by the intelligent and sympathetic participation of the members, who are gradually assimilating not only *his* peculiar methods and needs, but, what is more important still, a much broader idea of the capacities of the Art.

The second grand result of such a course will be, that while the business of the choir goes on uninterruptedly, the choirmaster is unconsciously doing what many conductors often lose sight of—namely, teaching. Many choirmasters have the opinion that the proper preparation and performance of the Sunday services is the whole of their duty; it would be impossible to think of a more narrow-minded conception.

The position of choirmaster properly filled is a factor in educational and social life, the effect of which, though varying in degree under different auspices and conditions, should by no means be underestimated.

Let the choirmaster remember, that, though the general efficiency of the musical part of the service is his first duty, he is responsible in part for the general improvement of a social body of which he is the practical head.

Such a course of endeavour can never result in absolute failure, while it may ensure success under conditions the difficulties of which by any other course might be insurmountable. Such a course, honestly carried out, will prove a consolation and solace amid the trials which are, and must ever be, inevitable to the position of choirmaster.

In order to exemplify more fully the treatment of anthems, &c., as explained in the foregoing remarks, an anthem has been selected to represent each of the classes already enunciated, viz.—harmonic, contrapuntal, and mixed harmonic and contrapuntal. For the harmonic class the specimen selected is Gounod's beautiful anthem, "Come unto Him," for six voices.

The accompaniment, which is merely a reproduction of the voice parts, is purposely omitted. It may not be out of place to mention here that an accompaniment, when only a reproduction of the voice parts, should never be used in the performance of the piece.

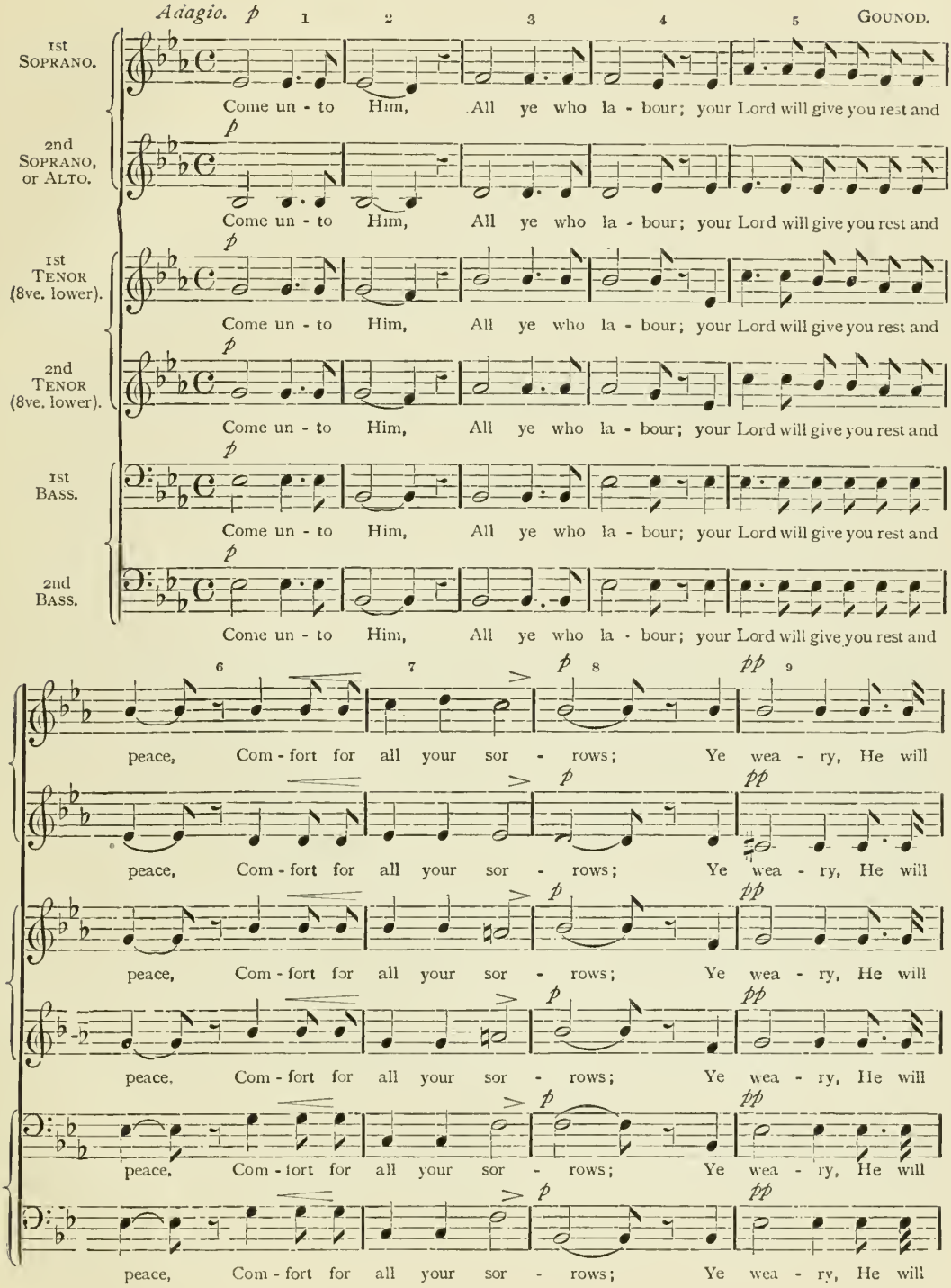
According to instructions, the words of this anthem (pp. 191–196) will first receive attention.

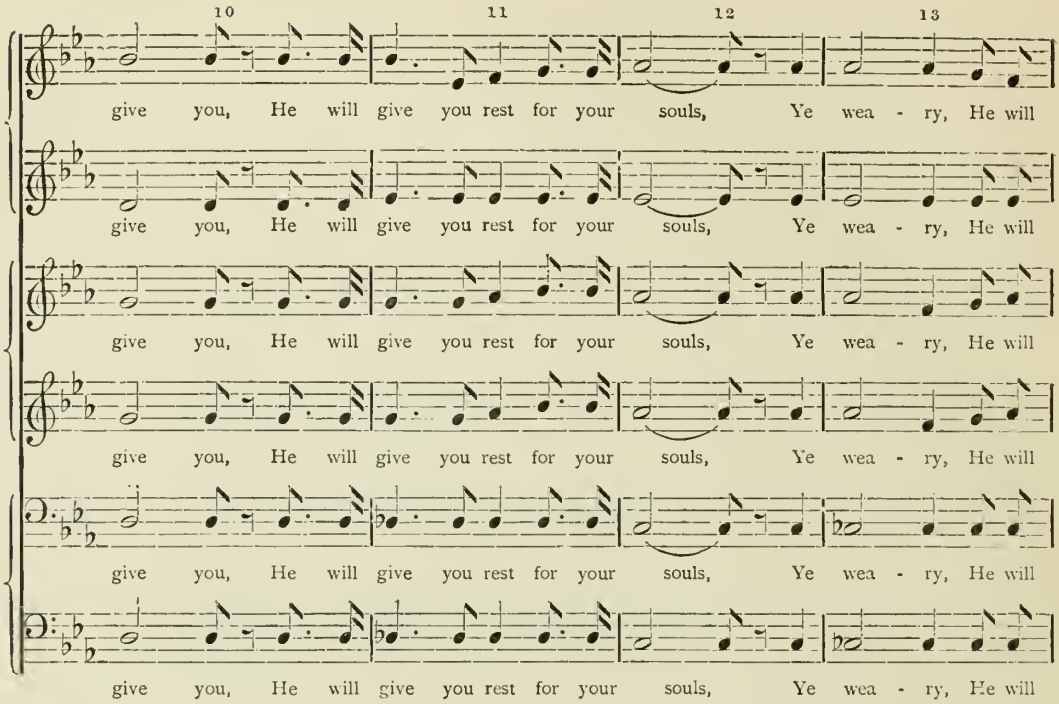
The words of this anthem are in part a rough transcript of one of the most beautiful passages of the New Testament, Matt. xi. 28, and in part a collection of phrases having no Biblical origin at all. Whatever may be their literary merit, there is no doubt that with regard to the purpose for which they are used they are magnificent: from first to last the phrases are calculated to produce the most varied emotions. Contrast, for example, the calm assertion in the first part, "Come unto Him, all ye who labour; your Lord will give you rest and peace," &c., with the beseeching prayer that follows, "O turn from the pleasures of sin, and behold your Lord on His cross," &c.

COME UNTO HIM.

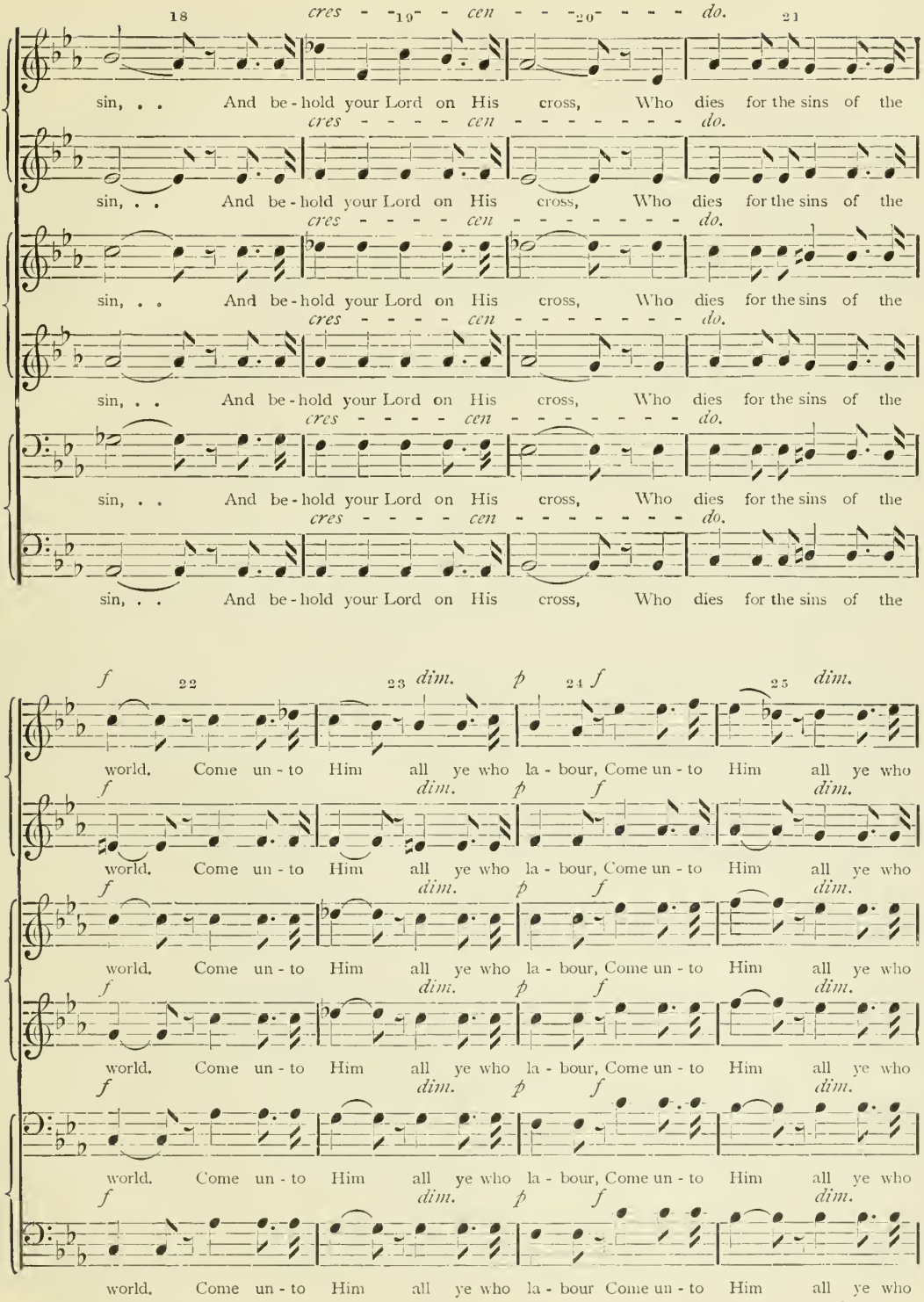
FULL ANTHEM.

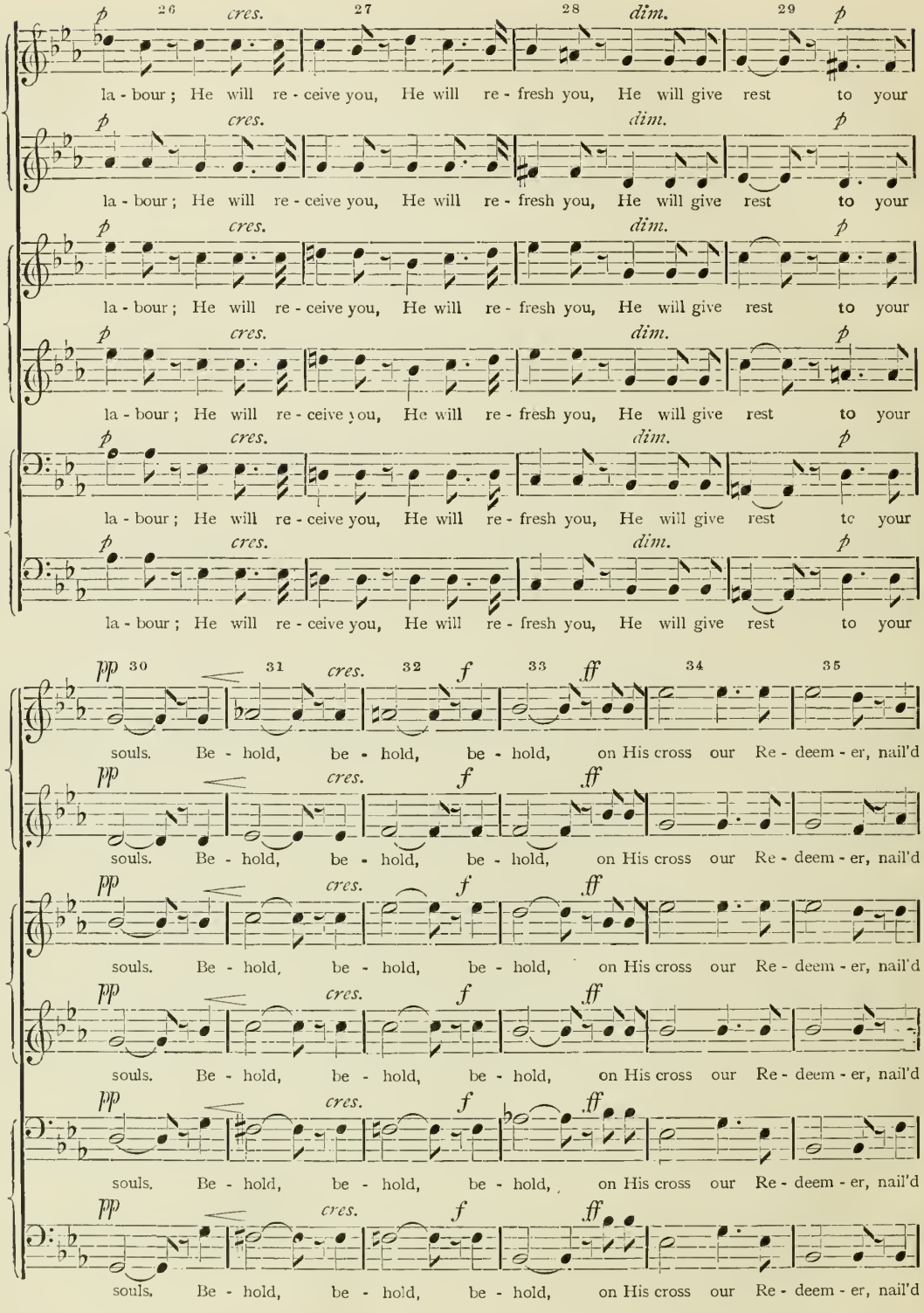
(Inserted by kind permission of Messrs. Novello, Ewer & Co.)

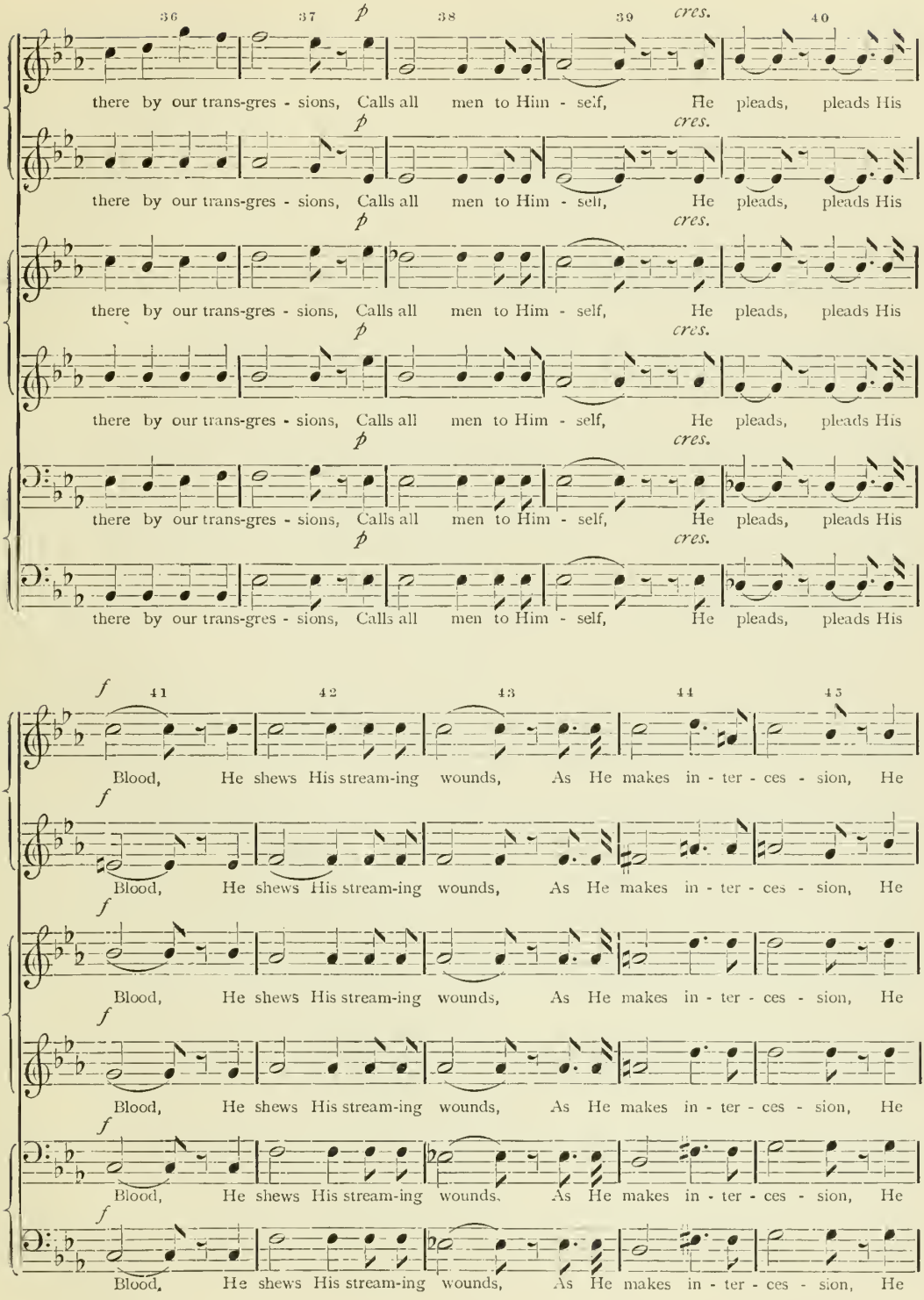

Adagio. p
1 2 3 4 5
GOUNOD.
1st SOPRANO.
2nd SOPRANO, or ALTO.
1st TENOR (8ve. lower).
2nd TENOR (8ve. lower).
1st BASS.
2nd BASS.
Come un - to Him, All ye who la - bour; your Lord will give you rest and
6 7 8 9
pp
peace, Com - fort for all your sor - rows; Ye wea - ry, He will

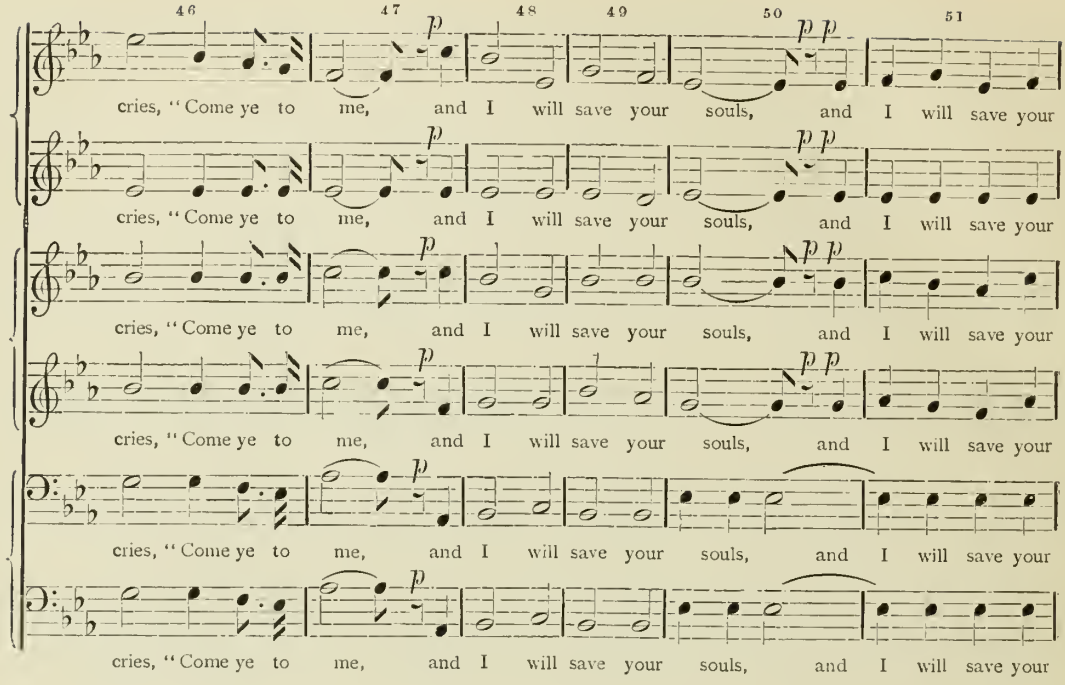

10
11
12
13
give you, He will give you rest for your souls, Ye wea - ry, He will
give you, He will give you rest for your souls, Ye wea - ry, He will
give you, He will give you rest for your souls, Ye wea - ry, He will
give you, He will give you rest for your souls, Ye wea - ry, He will
give you, He will give you rest for your souls, Ye wea - ry, He will
give you, He will give you rest for your souls, Ye wea - ry, He will

14
15
16
17
give you, He will give you rest for your souls. O turn from the pleasures of
give you, He will give you rest for your souls. O turn from the pleasures of
give you, He will give you rest for your souls. O - turn from the pleasures of
give you, He will give you rest for your souls. O turn from the pleasures of
give you, He will give you rest for your souls. O turn from the pleasures of
give you, He will give you rest for your souls. O turn from the pleasures of


18
cres - - - 19 - - cen - - - 20 - - - - do.
21
sin, . . And be-hold your Lord on His cross, Who dies for the sins of the
cres - - - - cen - - - - - - - - do.
sin, . . And be-hold your Lord on His cross, Who dies for the sins of the
cres - - - - cen - - - - - - - - do.
sin, . . And be-hold your Lord on His cross, Who dies for the sins of the
cres - - - - cen - - - - - - - - do.
sin, . . And be-hold your Lord on His cross, Who dies for the sins of the
cres - - - - cen - - - - - - - - do.
sin, . . And be-hold your Lord on His cross, Who dies for the sins of the
f 22 23 dim. p 24 f 25 dim.
world. Come un-to Him all ye who la-bour, Come un-to Him all ye who
f dim. p f dim.
world. Come un-to Him all ye who la-bour, Come un-to Him all ye who
f dim. p f dim.
world. Come un-to Him all ye who la-bour, Come un-to Him all ye who
f dim. p f dim.
world. Come un-to Him all ye who la-bour, Come un-to Him all ye who
f dim. p f dim.
world. Come un-to Him all ye who la-bour, Come un-to Him all ye who
f dim. p f dim.
world. Come un-to Him all ye who la-bour Come un-to Him all ye who


p 26 cres. 27 28 dim. 29 p
la - bour; He will re - ceive you, He will re - fresh you, He will give rest to your
pp 30 31 cres. 32 f 33 ff 34 35
souls. Be - hold, be - hold, be - hold, on His cross our Re - deem - er, nail'd


36 37 38 39 40
p cres.
there by our trans-gres - sions, Calls all men to Him - self, He pleads, pleads His
there by our trans-gres - sions, Calls all men to Him - self, He pleads, pleads His
there by our trans-gres - sions, Calls all men to Him - self, He pleads, pleads His
there by our trans-gres - sions, Calls all men to Him - self, He pleads, pleads His
there by our trans-gres - sions, Calls all men to Him - self, He pleads, pleads His
there by our trans-gres - sions, Calls all men to Him - self, He pleads, pleads His
f
41 42 43 44 45
Blood, He shews His stream-ing wounds, As He makes in - ter - ces - sion, He
Blood, He shews His stream-ing wounds, As He makes in - ter - ces - sion, He
Blood, He shews His stream-ing wounds, As He makes in - ter - ces - sion, He
Blood, He shews His stream-ing wounds, As He makes in - ter - ces - sion, He
Blood, He shews His stream-ing wounds, As He makes in - ter - ces - sion, He
Blood, He shews His stream-ing wounds, As He makes in - ter - ces - sion, He


46
47
48
49
50
51
cries, "Come ye to me, and I will save your souls, and I will save your
cries, "Come ye to me, and I will save your souls, and I will save your
cries, "Come ye to me, and I will save your souls, and I will save your
cries, "Come ye to me, and I will save your souls, and I will save your
cries, "Come ye to me, and I will save your souls, and I will save your
cries, "Come ye to me, and I will save your souls, and I will save your

52
53
54
55
56
57
58
molto adagio, e molto rall.
souls, . . . and I will save your souls, and I will save your souls!"
souls, . . . and I will save your souls, and I will save your souls!"
souls, . . . and I will save your souls, and I will save your souls!"
souls, . . . and I will save your souls, and I will save your souls!"
souls, and I . . . . will save your souls, and I will save your souls!"
souls, and I . . . . will save your souls, and I will save your souls!"

Immense use can be made of such contrasts in the rendering of the work; frequently it may happen that the only possible way to colour a passage is to have recourse to a word or phrase of words. For instance, in the fortieth bar, amid a general *crescendo*, if the second "*pleads*" be ever so slightly accented, the point and vehemence of the phrase is immeasurably increased. Other examples of word-phrasing will be pointed out when the anthem is criticised from a musical point of view.

It may be taken as a rule in singing, that, when in a passage a certain word would be accented if studied from an elocutionary standpoint, such accent should also be introduced in the musical rendering. Such accents must, however, be used with the greatest possible discretion; there is no doubt that a feeble and insipid accent of a word in elocution would in singing be coarse and absurd. In the former the accent to be correct might need great vigour; in the latter, at the very most, it will not be necessary to be more than a shadow, a mere suggestion.

The conductor will find abundant opportunities of improving the rendering of this anthem, beyond those which are pointed out by the composer, if he uses discrimination. It is absolutely impossible for a composer or editor to mark all the points where effect may be gained; to endeavour to do so would render the music indecipherable, while the feeling would ever be present that much remained to be done.

When we turn to the music itself, the simplicity of the parts first arrests attention. In no part is there at any time motion approaching vigour; and while the general effect is melodious, there is absolutely no attempt at real melody—if the opening, and the passage from the sixteenth to the beginning of the twenty-second bar be excepted. There is no attraction in any one part; all are at times absolutely uninteresting, and yet the whole is harmonically and musically perfect. Whence, then, is the beauty derived? As stated in a former part of this treatise, all harmonic passages and works rely principally on chord-contrasts for effects; consequently, the success of this anthem rests in a great measure on the manner in which its chord-contrasts are treated. While it is impossible in the musical Art, unless perhaps to the composer, to say arbitrarily that such and such a passage *must* be done *piano* or *forte* as the case may be, some hints may be useful in ascertaining what can be done by a judicious use of harmonic knowledge.

Looking at the present example, up to the eighth bar we find nothing beyond a modulation to the *dominant*. From this point to the end of the thirteenth bar comes a succession of fine smooth modulations. The whole of this passage is marked by the composer *pp.*; the general effect may be materially improved if particular attention is given to the bass parts. It will be noticed that when these parts move, they always move *only* a semitone, and *that* in descent. The correct rendering is to gain ever so slight an accent on each new *semitone;* the passage will not be spoilt if the basses sing their part somewhat more loudly than the other parts, with a very slight *crescendo* towards the first note in the thirteenth bar, after which note a rapid *diminuendo* will produce a really fine effect.

At the end of the sixteenth bar—the commencement of the beautiful passage beginning in four flats—it would be better, in order to suit the change of sentiment in the words, to commence with a good solid *mezzo-piano* tone, and to use afterwards the marks of expression indicated by the composer. This course is warranted by the fact that all the matter which has preceded is directed not to be sung louder than a slight *crescendo* on a *piano;* in fact, the majority of the first sixteen bars are, or should be, sung as *pianissimo* as possible.

From this point—bar 16—the strong dramatic feeling of the anthem may be said really to commence. To the end of bar 50 the music consists of short phrases, generally made up of one or two bars, the words of which abound in sentiments most admirably adapted for delicate musical expression. Though the music is here admirably edited, there are yet abundant opportunities for improving it. A slight *sforzando*, for instance, on the word *sins* in the seventy-first bar not only gives point to the words, but lifts up into fine prominence the beautiful modulation from *A♭* to *C*. Before proceeding further with this passage, it will be as well to point out another important point, whereby much effect may be gained.

The anthem, though ostensibly written for six voices, is really only a four-part piece from the beginning to the sixteenth bar; it is true that the tenors and basses here and there double their part, but it is only at the most for a chord or two, which certainly is not sufficient to dignify the writing by the name of six-part harmony. From bar sixteen, however, to the beginning of the twenty-second bar, we find six real parts; and naturally this increase of parts produces a much more sonorous and satisfying effect. It may, however, be made still more sonorous and satisfying if an *allargando* be introduced; that is to say, if the passage be taken a little more slowly, the grandeur of the music will be more striking and obvious.

It may be stated as a general rule, that, when any piece of music, vocal or instrumental, breaks up from the usual to a greater number of parts, the effect is heightened by the adoption of a more deliberate *tempo*. It is not suggested that a *different tempo altogether* is to be taken; if *moderato* time prevailed, to slow down to *andante* would be essentially wrong; the character of the music would be changed *in toto*. What is meant is, that whatever *tempo* prevails must continue, except in so far that the deliberate *tempo*, if tested by a metronome, would be found a *few* beats slower; such a change of *tempo* would, in all probability, never be noticed by even musically-trained persons, but its effect would be at once appreciated.

This manner of treating music which is in more than four real parts, is also of invaluable assistance in enabling the ear to follow abnormal complications.

Before leaving this passage, attention is directed to the consecutive octaves occurring between the soprano and the second tenor parts in bars 21 and 22. Though probably intended to support the soprano, it is a question whether the break in the consecutives on the fourth beat of bar 20, and on the first beat of bar 22, is elegant or not; if the consecutives in question were intended as a support, the breaks are ill-advised and inelegant; if no support was intended, the part-writing even for six parts is faulty. Probably the best way to treat the second tenor part in performance would be to sing it as if it were wholly a duplicate of the melody: this course would tend to remove the feeling of dubiety, which is liable to be present as the result of such writing.

Passing on to bar 22, we find that the suggested treatment of the previous passage will bring into sharp contrast the character of the next passage: where before we had a smooth and majestic passage, we now find a long succession of one-bar phrases; and it will also be noticed that from this point to bar 47 the anthem is again only in four parts. In addition to the composer's own expression marks, in order to accentuate still more the character of the present passage, and so provide a still sharper contrast with the last passage, an *agitato* feeling should be introduced, reaching its climax at bar 26, after which a normal state will be gradually attained by the time the 13th bar is reached. The effect of the six parts in the first chord of bar 30 provides a singularly reposeful feeling after the restless vigour of the previous context. Not only the character of the music, but the vehemence of the entreaty "Come unto Him," effectually precludes the possibility of executing this passage in any other way than *agitato*. Another improvement can be effected in this passage by slightly accenting the word "He" which begins the phrases contained in bars 26, 27, and 28.

The 31st bar begins, as it were, a new chapter in the anthem; the words undergo a complete change of character; the pleading ceases, and reasons are stated why all should "Come unto Him." It is hardly possible to improve upon the editing of this passage up to the beginning of the 40th bar. Considerable emphasis on the second "pleads" in that bar will improve the passage.

From bar 41 to bar 47 the music is marked *forte*. It is submitted that the marking of the phrase, "And I will save your souls," beginning on the last beat of the 47th bar, is quite inconsistent with the feeling of the text. There can be no doubt but that the phrases, "Come ye to Me, and I will save your souls," provide the culminating point of interest in the anthem. Again, the glorious promise of redemption is more meet to be associated with the blast of "Angel Trumpets," rather than with a "still voice." The best treatment therefore of this portion

would be to render the passage, "Come unto Me, and I will save your souls," with a transcendent *fortissimo*, after which, as if the effort had produced partial exhaustion, the tone should gradually, not suddenly, die away: this effect may be still further enhanced by accenting the word "I" at the beginning of the 48th bar.

The question is often asked by choristers "How can one give effect to an accent when the tone is fortissimo?"

Of course, the meaning of the term *ff* being "*as loud as possible*," makes the question appear reasonable. A little thought, however, will assure any one that in the case of voices, it is difficult, if not impossible, to say when the utmost limit of power is attained: the fact remains that conductors can and *do* procure strong accents, where the amount of tone issued by the choir at the time would seem to preclude any such possibility. The converse of this case—a *diminuendo* on a *pianissimo*—is just as feasible. It is admitted that a tone which is "as soft as possible" or "as loud as possible," cannot be made more so in theory; but, let it be remembered that the terms are not to be considered merely as a set of words having a fixed meaning, but as musical phrases, the signification of which, under different conditions and in other situations, is quite elastic.

Proceeding with the text, care should be taken to subdue the basses considerably when they come to the words "and I" in bars 50 and 52: however smoothly and quietly they are rendered, they will be easily noticed, as all the other parts are stationary and sustained.

From the 47th bar the anthem is in five parts; consequently in accordance with advice already given, a slight additional breadth to the time will improve the passage, and will not interfere in the least with the effect produced by the *molto adagio, e molto rall* found on the last phrase. The merest suggestion of an accent on the word "I" in the 55th bar will add a fine tinge of colour to the final passage.

These suggestions will indicate the manner in which a purely *harmonic* composition should be studied. As in the present example, the music itself may not provide much striking material for effects, but there always will be something to discover, whereby improvements can be made. The words of this class of composition contain the principal means of expression; and it is to this source that the conductor is recommended to turn his care and attention; something fresh will constantly occur to his mind, bringing new interest to himself and to his choristers.

[*To be continued.*]

THE HISTORY OF MUSIC.

By WILLIAM DALY, Junr.

(*CONTINUED.*)

CHAPTER III.

THE RENAISSANCE.

The compositions of Palestrina, and the reforms he was able to effect in Church music, may be said to mark the culmination of the early ages of Christian musical art. We have now come to an important turning-point in musical history, but before going further it will be useful to take a rapid survey of the period we are leaving behind.

So far, the great outstanding feature of musical history is the tremendous influence exercised by the Church. In the very early ages, of course, knowledge was almost exclusively the property of the Church, and it was long before art and literature began to display any marked emancipation from ecclesiastical influence. In music this ecclesiastical influence was stronger than in any other department of art or letters; for, with the institution of the Church modes, music was, as it were, walled in and separated from the other concerns of life; and just as literature and science had Latin for their special language as opposed to the vulgar tongue, so what we might call art-music had its own code of expression in the Church modes. From the time of the earliest enactments concerning Church music the limits within which any composition must be kept were very clearly defined. The nature of the restrictions thus placed upon composers is illustrated by the following extract from Dr. Hubert Parry's "Art of Music":—

> "As each complete piece of music was subject to the rule of some special mode, all the sentiments were restricted by its characteristics. If it was what a modern musician would call minor in character, the musical expression for the 'Gloria' had to be got out of it as much as that for the 'Miserere.' And though the use of accidentals modified modal restrictions to a certain extent, it was not sufficient to obviate the fact that in detail a piece of music had to follow the rule and character of the mode, rather than the sentiment of the words."

Thus far, history displays the progress of music within these limitations, and we see its development in the advance from the earliest forms of Christian hymnology, through the crude attempts at part-writing of Hucbald and his successors, and the constantly increasing acquirements of the different "Schools," to the works of Palestrina and his contemporaries, in which we have the scholarship of the greater among the Netherland masters combined with that innate melodiousness peculiar to the Italian in all ages; and with Palestrina we see music singularly perfect and beautiful in some few things, to a great extent, because so many other things were shut out from its reach. So much for retrospect: we come now to a period when the barriers surrounding music were to be broken down, and when musicians, tired of the limited scope afforded by ecclesiastical and semi-secular compositions, hemmed in by the requirements of the Church modes, turned from somewhat monotonous beauty within a limited area, to grapple with fresh problems in a wider field.

The period which we have now to consider may, for the sake of convenience, be styled that of the Renaissance. It is true that, chronologically, this musical Renaissance does not quite tally with the Renaissance proper; but still, inasmuch as we have to deal with the fundamental principles of Renaissance art, manifesting themselves in music at a time later than in painting, sculpture, architecture, or literature, the term is apt enough.

The Renaissance, as everybody knows, was that intellectual movement or impulse, generated in Europe through the dissemination of the treasures of classical literature by *savants* and philosophers, Greeks for the most part, and subjects of the Byzantine empire; who fled from Constantinople when that city, the last stronghold of the Cæsars, and refuge of the learning of the ancient world, was sacked by its Mohammedan conquerors in 1453, and with the Emperor Constantine Palæologus, the long line of the Emperors of the East came to an end. The first nation with which these refugees came into contact in their flight westward was Italy, and in Italy the Renaissance movement had its origin; and it was in Italy also, that that Renaissance of music with which we have now to deal commenced.

The great principles underlying all Renaissance work was that of fidelity to nature, as opposed to that fidelity to tradition, which had been the sheet-anchor of pre-Renaissance art and letters. This principle was deduced from the study of the new-found learning, being spread abroad throughout Italy by the Greek refugees, and the consequent awakened interest with which men regarded the remains of ancient architecture, sculpture, &c., constantly being unearthed in their own land. With the adoption of the classical principle of truth to nature, naturally came the adoption of a second, that of the study of the antique as the true path to excellence in art or letters; and we cannot fail to recognise these twin principles at work in the writings of the masters of the musical Renaissance. A parallel to that spirit of direct but discriminating fidelity to nature, which the painters and sculptors of the Renaissance proper acquired from the study of Greek art, may be traced in the efforts of the composers of the Renaissance, to make their music more and more flexible and responsive to the varied play of human sentiment; and the allied principle of careful study of the antique, was not less observed by the musician than by the painter or sculptor, although in this case the study was less directly profitable than in theirs, the lessons to be learned from antiquity by the musician being not so much directly educative as suggestive.

Palestrina has already been mentioned as typifying the culmination of the musical development of the early ages, and now, in taking up the consideration of a new period, we have, in the first place, to concern ourselves with a man who was already forty-eight years old when Palestrina was born—the Fleming Adrian Willaert, chapel-master of St. Mark's at Venice. Willaert may be considered as belonging at once to the old order and the new, for while, in common with his countryman, Orlando di Lasso, he may be reckoned as one of the last and greatest of the Flemish masters, at the same time he must be reckoned as a forerunner of the musical reformers of the Renaissance. Willaert, although he did not originate any new forms in music, may lay claim to have been one of the first to give musical expression to that love of colour, movement, and general spirit of adaptiveness, which are such outstanding characteristics of the Renaissance period. The forms he employed were those used by his contemporaries and immediate predecessors, the Mass, Psalm, Motet, and Madrigal; but in them all his colour-sense was very strong, comparatively speaking, that is; for that tonal splendour, which led the Venetians in their enthusiasm to term the works of their cherished "Messer Adriano" *aurum potabile*, or "drinkable gold," might not be so readily apparent to a modern audience, although to a musician, instituting a comparison between the works of Willaert and those of earlier writers, the effects gained through the use of broadly contrasting harmonies by the Flemish master cannot fail to appear strikingly original.

While dealing with Venetian music mention must be made of Andrea and Giovanni Gabrielli, uncle and nephew, who represent a later development of the style of Willaert. Giovanni Gabrielli (1557–1612) carried his experiments in tone-colour into the region of pure

instrumental music; and his "Symphoniæ Sacræ," the first volume of which was published at Venice in 1597, entitles him to rank as one of the earliest of writers for the orchestra. In the first volume of this work there are sixteen pieces for from eight to sixteen instruments, and in the second volume there are canzonets for as many as twenty-two instruments. These compositions are written for violins, cornets (not the cornets of modern times, but wooden instruments), and trombones.

Leaving Willaert and the Venetians, we come now to the actual workers in the Renaissance of music, and the first of their achievements—the invention of the Music-Drama or Opera.

The Rise of Opera.

The first experiments in the construction of an opera had their origin in circumstances in themselves of no very great importance, and only remotely connected with music. In 1579 Bianca Capello was married to Francisco de Medici, son of Cosmo, Grand Duke of Tuscany. The wedding took place in Venice amid elaborately devised festivities, among which were dramatic representations accompanied with music.

In the suite of the Grand Duke were several Florentines, who took a considerable interest in music, and these Florentine gentlemen were greatly dissatisfied with the music of the entertainments they witnessed in Venice. This music was specially written for the occasion by two of the most distinguished composers of the time, Andrea Gabrielli and Luca Marenzio, one of the greatest of madrigal writers, so that it is probable that the Florentines can have had but little cause for complaint as regards its technical excellence. What they objected to, however, was its lack of relation to the words and situations amidst which it was introduced; and on their return to Florence they formed themselves into a society * for the improvement of music —more especially in connection with the drama.

The problem with which these Florentines proposed to grapple was no usual one, and almost identically the same as that which confronted Wagner more than two hundred and fifty years later—to present a drama in which the words and music should be on an absolutely equal footing, and equally expressive of the sentiment of the moment. Passing over the first of the society's experiments in dramatic music,† for the reason that there is little or no information concerning them extant, we come to a work of real importance and interest—the *Euridice* of Ottavio Rinuccini and Jacopo Peri, Rinuccini furnishing the poem and Peri the music. True to the spirit of the Renaissance, which in all things studied to apply old principles to new requirements, the Florentine reformers looked to antiquity for guidance in their innovations, and the following extracts from the prefaces affixed to the work by the poet and the composer indicate, not only the ideas with which they had gone to work on the *Euridice*, but also the general principles which had led their friends to object to the musical arrangements of the dramatic spectacles they had seen in Venice, and induced them to attempt the establishment of a better state of things.

Euridice was performed in public at Florence in 1600, upon the occasion of the wedding of Maria de Medici and Henry IV. of France. In his dedication to the new queen, Rinuccini says—

"It has been the opinion of many persons, most excellent queen, that the ancient Greeks and Romans sang their tragedies throughout on the stage, but so noble a manner of recitation has not, that I know of, been even attempted by any one till now; and this I thought was owing to the defect of the modern music, which is far inferior to the ancient; but Messer Jacopo Peri made me entirely alter my opinion, when, upon hearing the intention of Messer

* Commonly known as "The Academy."

† The dramatic pastorals "Il Satiro" (1590), "La Disperazione di Fileno" (1590), "Il Ginoco della Cicea" (1595), and "Dafne" (1597). The three first named were composed by Emilio Cavaliere, the last by Peri.

Giacomo Corsi and myself, he so elegantly set to music the pastoral of *Daphne*, which I had composed merely to make a trial of the power of vocal music in our age, it pleased to an incredible degree those few that heard it. From this I took courage: the same piece being put into better form and represented anew in the house of Messer Peri, was not only favoured by all the nobility of the country, but heard and commended by the most serene grand duchess, and the most illustrious Cardinals dal Monte and Montalto. But the *Euridice* has met with more favour and success, being set to music by the same Peri with wonderful art; and having been thought worthy to be represented on the stage, by the bounty and magnificence of the most serene grand duke, in the presence of your Majesty, the cardinal legate, and so many princes and gentlemen of Italy and France; from whence, beginning to find how well musical representations of this kind were likely to be received, I resolved to publish these two, to the end that others of greater abilities than myself may be induced to carry on and improve this kind of poetry to such a degree, that we may have no occasion to envy those ancient pieces which are so much celebrated by noble writers."

Peri's prefatory remarks travel on very much the same lines as those of Rinuccini—

"I consider that the ancient Greeks and Romans (who, according to the opinion of many, sang on the stage the entire tragedy), used a harmony which, advancing from that of ordinary speech, arose so far from the melody of singing, that it took the form of something between the two; . . . and, therefore, abandoning every other kind of song heard till now, I gave myself wholly to seeking the imitation which is due to the poem."

In these quotations, we have the art-philosophy of the Renaissance in a nutshell—truth to nature, and study of the antique. It is made very plain, what the "Academy" considered a music-drama should be like; and, disregarding the inevitable crudities of this early opera (which, after all, are mere matters of detail, so far as we are concerned), let us now see in what manner it was proposed to put the principles laid down by the "Academy" in practice.

The opera is in three acts. The scene of the first is laid in the country, where Eurydice and Daphne are discovered amid a group of nymphs. When they leave the stage, Orpheus enters with two shepherds. Daphne presently returns, and relates to them the death of Eurydice from the bite of a serpent, and the first act concludes with the lament of Orpheus for his lost Eurydice. In the second act, Venus leads Orpheus to Hades, in order that he may beg of Pluto the restoration of Eurydice to life. At first Pluto is obdurate, but at length, after much intercession, he yields, and the last act depicts the happy return of Orpheus with Eurydice.

The orchestra consisted of but four individuals, Signor Jacopo Corsi, who played the harpsichord behind the scenes; Don Garzia Montalro, who played the *chitarone*, or large guitar; Messer Giovannibatista dal Violono, the viol da gamba; and Messer Giovanni Lapi, a large lute. Thus the orchestra employed in this early music-drama amounted to the seventeenth century equivalent of a pianoforte, a violincello, and two guitars. Throughout the opera there is not one spoken word; all the dialogue is expressed in recitative, and the airs themselves approximate somewhat to recitative, and of this a notable example is the pathetic lament at the end of the first act. The chorus is also handled in a manner very different from that of older writers, very apparent efforts being made to render it as spontaneous, seeming, and natural to the course of the narrative as possible.

A further development of the music drama is displayed in another setting of the story of Orpheus and Eurydice, by Claudio Monteverde (1568–1643), under the title of *Orfeo;* and after a brief sketch of this work, we must turn to other phases of Renaissance musical art.

Monteverde's *Orfeo* was first produced at Mantua in 1607, and like Peri's *Euridice*, its production formed part of the festivities of a wedding, in this case that of the young Prince Francisco of Mantua. This was not Monteverde's first essay as a dramatic composer, for he had, earlier in the same year, produced a work entitled *Ariadne*, in which he gave strong proof of his originality; his *Orfeo*, however, affords us a more distinct idea of the advance which the new dramatic music had made within the comparatively short space of seven years.

In everything Monteverde shows himself of a bolder spirit than Peri. In place of the four instruments used by Peri for his accompaniment, Monteverde employs no less than thirty-nine, and these he uses in a manner which must have startled his contemporaries not a little. We

have seen how the first experiments in dramatic music were largely directed towards characterisation—the making of music more directly representative and illustrative; and, with the object of making this characterisation as strong as possible, Monteverde, in his *Orfeo*, adopted the idea of providing each character with a distinct accompaniment of its own. How he carried out his plan the following list, taken from Sir John Hawkins' "History of Music," will explain. This list figures in the edition of the opera, published in Venice in 1609:—

Personaggi.	*Stromenti.*
(*a*) La Musica Prologo	Duoi Clavicembani.
(*b*) Orfeo	Duoi contrabassi de Viola.
(*c*) Euridice	Dieci Viola da brazzo.
(*d*) Choro di Unifi e Pastori	Un Arpa doppia.
(*e*) Speranza	Duoi Violini piccoli alla Francese.
(*f*) Caronte	Duoi Chitaroni.
(*g*) Choro di spiriti infernali	Duoi Organi di legno.
(*h*) Prosperina	Tre Bassi da gamba.
(*i*) Plutone	Quattro Tromboni.
(*j*) Apollo	Un Regale.
(*k*) Choro de pastori che fecero la Moresco nel fine	Duoi Cornetti. Un Flautina alla vigesima seconda. Un Clarino con tre trombe sordine.

The lettering has been added in this instance to facilitate reference to the subjoined explanation—

Persons.	*Instruments.*
(*a*) "The Genius of Music"	Two harpsichords.
(*b*) "Orpheus"	Two string basses.
(*c*) "Eurydice"	Ten violins.
(*d*) "Chorus of Nymphs and Shepherds"	A harp.
(*e*) "Hope"	Two small French violins.*
(*f*) "Charon"	Two large guitars.
(*g*) "Chorus of Infernal Spirits"	Two organs with wooden pipes (*di legno*).
(*h*) "Prosperina"	Two instruments resembling violincellos.
(*i*) "Pluto"	Four trombones.
(*j*) "Apollo"	A "regal" (small organ).
(*k*) "Chorus of Shepherds"	Two cornets, a treble-octave flute, a soprano trumpe; and three ordinary trumpets united.†

The "cornets" mentioned above deserve a word in passing, inasmuch as a recent writer on musical history, in commenting on the instrumentation of Monteverde's *Orfeo*, confounds them with the modern cornet, and places them accordingly among the brass instruments. As has already been mentioned (p. 202), these cornets were wooden instruments, and the following illustrations (p. 205), taken from the "Harmonie Universelle," of Mersennus, published at Paris in 1636, will show what they really were.‡

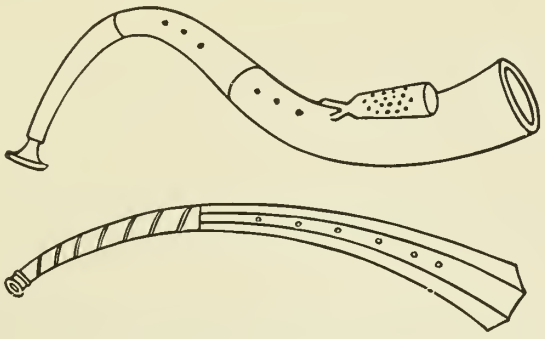
Orfeo commences with a short orchestral prelude, entitled by the composer "Toccata," and there is a direction that it should be played three times before the curtain is raised. After the rise of the curtain there is a *ritornello*, or interlude for the orchestra. Then the Genius of Music sings the prologue, which is in verses separated from each other by repetitions of the

* These instruments sounded a third higher than the ordinary violin.

† There were also two flutes, not specified in this list. These performed a duet behind the scenes, in the second act, as an interlude in a duet for two shepherds, both tenors. Doubtless these flutes were kept out of the published list of instruments, in order that a more pronounced "effect" might be secured.

‡ Their tone would be something like that of the modern clarinet, only very much coarser.

ritornello. Thereafter the story of Orpheus and Eurydice runs its due course. In the last act Apollo descends in clouds, and carries Orpheus away with him into the regions of the happy



spirits, and the opera concludes with a short chorus and a dance. Appended is the duet for Apollo and Orpheus:—

Apollo ed Orfeo ascende al cielo, cantando.

8ve. lower.

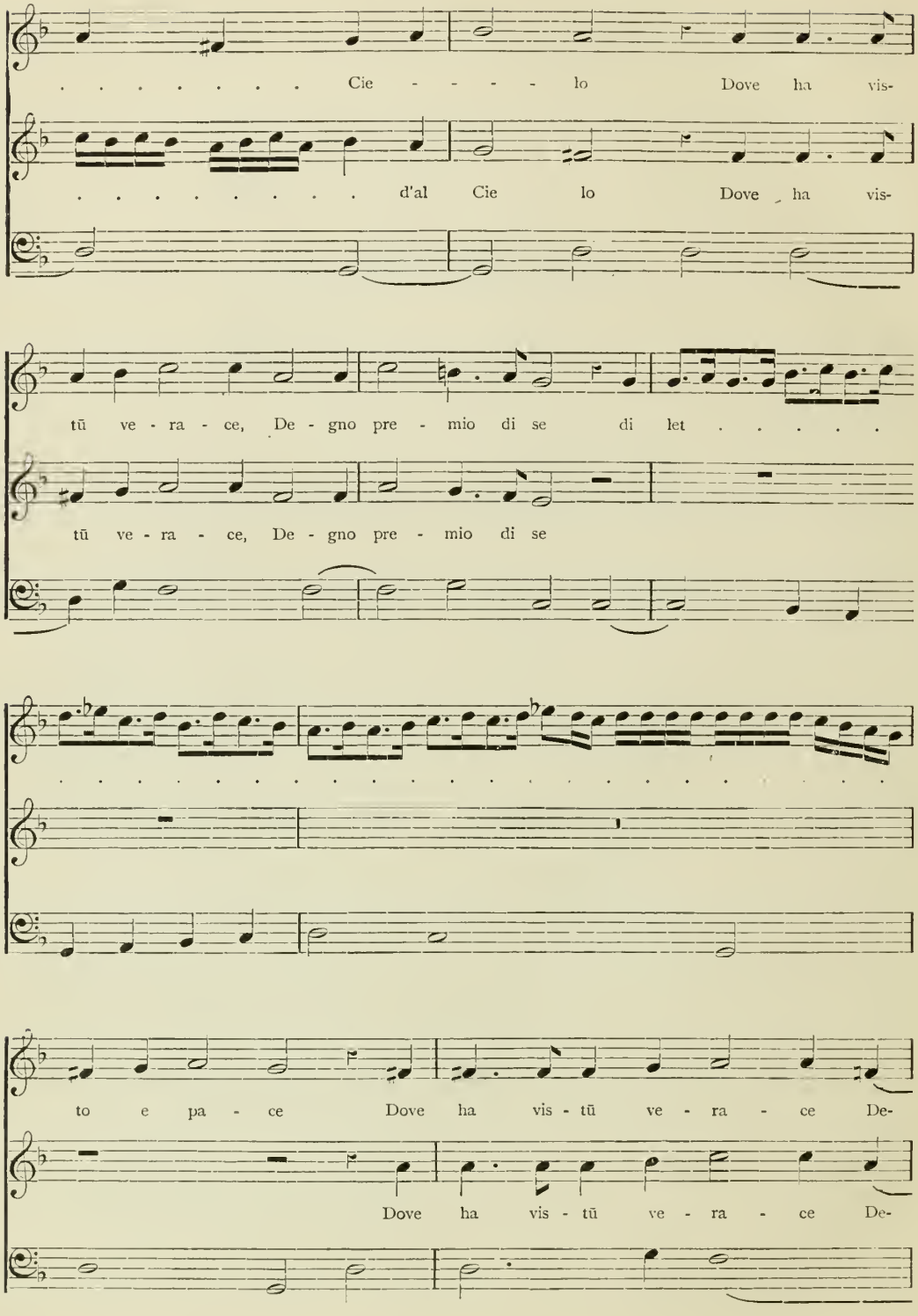
Saliam, ... Saliam, ... can-

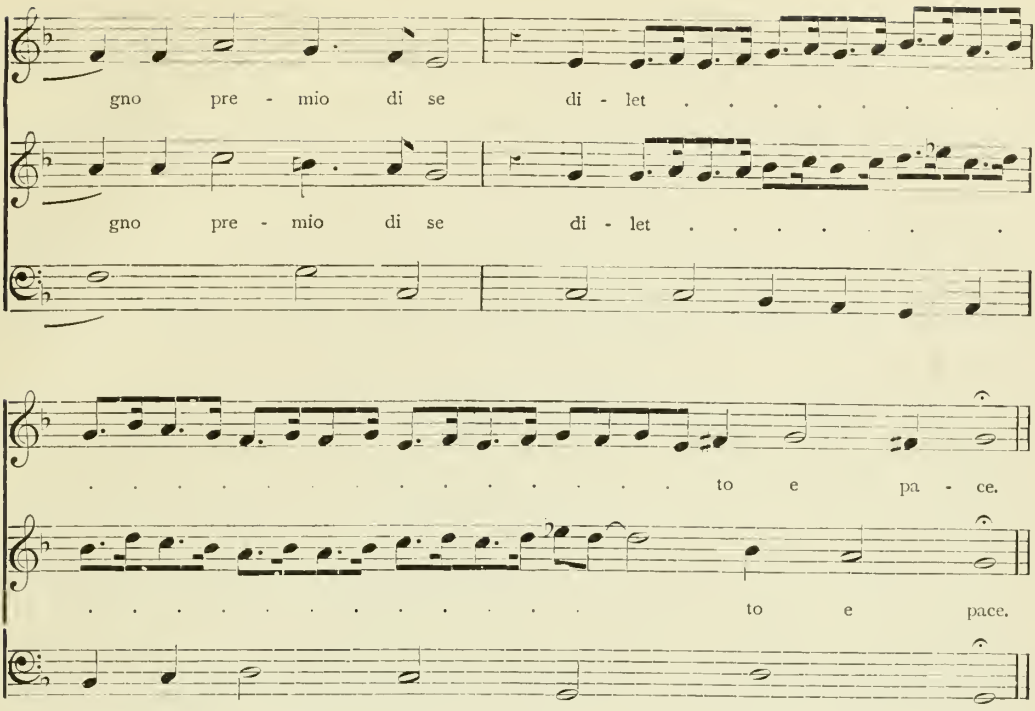
Saliam, ...

tan . . . . . .

. . . . . d'al

cantan . . . . . .


. . . . . Cie - - - - lo Dove ha vis-
. . . . . d'al Cie lo Dove ha vis-
tū ve - ra - ce, De - gno pre - mio di se di let . . . . .
tū ve - ra - ce, De - gno pre - mio di se
. . . . . .
to e pa - ce Dove ha vis - tū ve - ra - ce De-
Dove ha vis - tū ve - ra - ce De-



Monteverde wrote a number of operas besides his *Orfeo*, especially after he settled in Venice as Chapel-master of St. Mark's; but of these later works, and those of his disciples, it is not needful that anything should be said. Peri's *Euridice* represents the experimental stage of opera, Monteverde's *Orfeo* the beginning of opera as a settled institution. Both directly and indirectly music owes many things to one who was so essentially a reformer as was Monteverde. His free use of instruments entitles him to be considered one of the fathers of the orchestra; and from his extensive employment of instruments it came to pass that the instrumental element was, in time, largely introduced into Church music, the traditions adopted and extended by Haydn and Mozart as church composers thus owing their existence in a great part to Monteverde. His influence on the development of musical instruments must also be recognised; for the demands he made on the resources of the instruments of his time naturally turned the attention of men towards their improvement—notably so in the case of the violin; and to the combined increase in the technical difficulties of instrumental music, and the consequent improvement of the instruments themselves, we owe the rise of the *virtuosi*, of whom we may instance Arcangelo Corelli (1653–1713), as among the first and greatest, and with the appearance of the *virtuosi* the growth of modern violin-playing.

The Oratorio.

Just as the Church, from the earliest times, made use of sculpture and painting as means of providing object-lessons in faith and morality for the people at large, so also it employed music and the drama for the same purpose, striving, through these agencies, to convey information in such a lively fashion as should fix it in minds but scantily responsive to exhortation, and of necessity altogether ignorant of books: hence the origin of the Mystery and the Miracle-Play.

In the latter part of the sixteenth century St. Filippo Neri (1515-1595), founder of the Order of the Oratorians, organised a number of musical and dramatic representations of sacred and moral subjects. These entertainments, which were the Mysteries and Miracle-plays of earlier times brought into touch with the requirements of a more enlightened age, were devised with a view of making the teachings of religion more attractive, and were performed at the Church of St. Maria in Valicella, at Rome. They were really, after they passed beyond the experimental stage, complete religious operas, requiring for their performance scenery, dresses, and even dancing.

Starting from small beginnings, the sacred entertainments of the Oratorions developed, as has been said, into a species of religious opera, and as an example we may cite the work entitled, *La Representazione dell' Anima e del Corpo*, written by Emilio Cavaliere (1550-1598), and produced at the church of Valicella in 1600. The following extracts, from the composer's directions as to the manner of its performance, will give some idea of the nature of the work :—

" . . . . After the prologue, Time comes on, and has the note on which he is to begin given him by one of the players behind the scenes. The chorus, when they sing, are to be in motion, with proper gestures.

" The World and Human Life to be richly dressed ; but when divested of their trappings, to appear wretched, and, at length, dead carcasses.

During the *ritornello* the four principal dancers to perform ballet, and to use the galliard, the canary, and the courant step."

In the hands of Giacomo Carissimi (1604-1674) the Oratorio was wrought into something more akin to the modern conception of what an Oratorio should be. The Oratorio, however, made but slow progress in public favour compared with opera; and it is open to question whether it should be regarded as a genuine product of the Renaissance impulse at all, or rather as an attempt on the part of the ecclesiastical power to fight the new spirit, in its more undesirable aspects, at any rate, with its own weapons. Whether its origin, however, can be legitimately ascribed to the true Renaissance or not, it is, at least, beyond dispute, that its maturity belongs to the spirit bred of the Reformation.

CHAPTER IV.

THE REFORMATION.

Having briefly sketched the progress of music in Italy under the influence of the Renaissance, let us now turn to another country—Germany, and another intellectual revolution, which although of itself it added few new forms to the resources of musical art, influenced it mightily in spirit—the Reformation.

Like the Italians, the Germans came under the educative influence of the Flemish masters, and the work of the German composers of the pre-Reformation period may be roughly summed up as that of disciples of the Flemings, with, however, a somewhat greater leaning towards the folk-song than is to be found in other countries. This feeling for folk-music, which was strong among the people at large, and by no means unknown to the composers of the time, without doubt owed a great deal to the Meistersingers, who, through the mere force of organisation, preserved popular minstrelsy in Germany as an actual institution until a time when, in other lands, it had already become somewhat of a tradition, albeit an honoured one.

German music, of the period immediately anterior to the Reformation, thus presents itself under a twofold aspect; on the one hand, composers working under Flemish influence, of whom Heinrich Isaak (1445–1518), a pupil of Josquin des Pres, may be mentioned as at once leader and type; and, on the other, a highly-cultivated folk-song. These two factors formed

what we might call the raw material with which Luther was presently to deal. Martin Luther himself, it must be remembered, was a musician of respectable attainments. The son of a poor miner at Eisleben, the possession of a good soprano voice procured his admission to the local *Currende*, or choir-school, where he gained a knowledge of the rudiments of music, doubtless in much the same hard fashion as induced one, who had also been a fifteenth-century choir-boy, to write—

"O painefull time! for every crime
What loosed eares, like baited beares!
What bobbed lippes, what yerkes, what nippes,
What hellish toies!

What robes! how bare! what colledge fare!
What bread how stale! What penny ale!
Then Wallingford how wert thou abhor'd
Of silly boies!

But though the English choir-boys of the time of Henry VIII. were recruited by a species of press-gang,* they did not, at any rate, sing in the streets in all weathers in order to gain a few coppers, or food, as did their German brethren of the *Currende*. Later, as a young Augustine monk, Luther continued the musical studies begun in the *Currende*, and when he came out from the cloister into the world, he brought with him most of what was to be learned within a monastery in the way of musical knowledge.

In framing the liturgy of the Reformed Church, Luther showed himself liberal-minded and far-seeing. Whatever his precise musical attainments may have been, he was at least sufficiently a musician to recognise the value of the music of the Roman Church, and it was his great study to adapt the Roman Office as far as possible to a service in the vernacular. At the same time, he was quick to recognise the importance of folk-music, and the enormous advantage to be gained by adapting it likewise to the service of the Reformed Church. Of the two styles of music Luther recognised the folk-song as the more spontaneous, and true to nature, so to speak; and this recognition found expression in the institution of the Congregational Hymn, and that other musical form characteristic of the Reformed religion—the Chorale or Psalm-tune. Of these, the hymn may be considered as the direct outcome of the Volkslied, the Chorale as derived from a combination of the Volkslied and the old *cantus firmus*.

The first Lutheran hymn-book was published in 1524. It contained eight hymns and five melodies. In the same year there was also published, at Wittenberg, a "Sacred Song-book, for three, four, and five voices." This latter publication proves the evident desire of Luther that the Church music of the reformed religion should be at once more comprehensive, and at least as artistic, as that of the Catholic Church; more comprehensive, in so far as it afforded scope for the participation of the entire congregation, as in the Hymn and the Chorale; and as artistic, in that the Reformed ritual should afford the same opportunities for the composer as the Roman one. Luther shows himself as a broad-minded musician again, in his efforts to devise a German Mass, and it is difficult to imagine what degree of advancement Protestant Church-music might not have reached, had it only been possible for it to have progressed uninterruptedly, and in harmony with the Reformer's own ideas. For a variety of reasons, however, it was impossible that this advancement should take place. Luther, in this respect, was a man before his time, and it would have needed a dynasty of Luthers, to have piloted the Church-music of the Reformed religion, as projected by its founder, into smooth waters. War, also, made its influence felt, and conduced to a perpetuation of such forms of religious music as were most adapted to unsettled times, for which reason the Hymn and the Chorale came into

* In the Ashmolean Museum, at Oxford, there is a warrant issued by Queen Elizabeth, which thus concludes—"And we give power to the bearer of this to take any singing men or boys, from any chapel, our own household and St. Paul's only excepted.—Given at Westminster, the 8th day of March, in the second year of our reign."

greater prominence than ever. When more peaceful times came, the Lutherans had learned in the days of their adversity to cherish the Hymn and the Psalm-Tune, and they emerged from the strife with a sterner conception of religion than their founder's, and a certain contempt for elaborate music to which Luther had been altogether a stranger. Thus it will be seen that we owe little in the way of new forms to the Reformation; but it is beyond dispute that to the spirit of the Reformation we are indebted for much of that which is most excellent in Bach and Handel.

CHAPTER V.

THE OLD FRENCH OPERA.

The Tuscan music-drama was introduced into France during the time of the Italian ascendency, when Louis XIV. was still a minor, and the royal power was exercised nominally by the queen-mother, Anne of Austria, but really by Cardinal Mazarin. The fame of the music-drama had spread to France; and in 1645 a company of Italian singers came to Paris, on the invitation of Mazarin, and gave a performance of *La Festa Teratuale della Finta Pazza*, an opera by Strozzi and Torelli. The performance was a great success, and two years later a performance of Peri's *Euridice* met with a like success.* About this time Corneille and Moliere were becoming centres of influence as regards the French stage, and from the dramatic revival thus taking place, and the interest aroused by the music-drama of the Italians, there arose a strong desire on the part of French musicians to distinguish themselves also in this new region of art which they beheld thrown open.

The first of these writers was Robert Cambert (1628–1677), organist of the Church of St. Honoré at Paris. With the same artistic sincerity which had distinguished his Italian precursors, Cambert appears to have endeavoured to apply those principles which had guided Peri and Monteverde to circumstances naturally differing somewhat from those existing in Italy, and not to have been a mere imitator of things fashionable for the nonce. With an evident desire to work out his conception of opera on lines at once independent and national, he selected as his models the pastoral plays which had long been popular in France. His first opera, *Pomona*, was produced in the early part of 1671, and his second, *The Pains and Pleasures of Love*, appeared towards the end of the same year. In a preface to the latter opera he explains the principles upon which he had based his conception of a music-drama, in very much the same terms as Peri had employed over half a century earlier, and like Peri and Rinuccini he, too, has something to say about the ancient Greeks.

Cambert's operas were a great success, and Cambert himself was fortune's favourite, until a greater man appeared on the scene in the person of Jean Baptiste Lully (1633–1687). It is impossible to say whether Lully was really a better musician than Cambert or not, for there is little or none of Cambert's music extant; but better musician or worse, Lully had many advantages over Cambert, and the old favourite had speedily to give place to the new. Cambert was an organist: Lully was a great violinist, a good actor, a dancer, and a thorough master of everything pertaining to the theatre. He had, likewise, all those personal qualities which go to the making of the eminently successful man, address, resource, vast energy, and a certain convenient elasticity of principle.

Unquestionably Lully established the French opera on a firmer and more practical basis than Cambert, and effected many improvements in it. These improvements were all of a

* Mazarin is said to have spent enormous sums of money on these operas. The cost of the production of *Orfeo* in February, 1647, was about 500,000 livres (about £60,000).

nature such as one would expect from a man of his character. The most important of them was the extension of the overture; but in many other directions as well, his practical knowledge of stage craft stood him in good stead. It is probable that Lully in his heart did not care two straws about Peri's and Cambert's "Ancient Greeks," but he had the actor's quick eye for striking effects, and the Italian's innate appreciation of the beautiful; and to these he appears to have trusted for success, rather than to the observance of any abstract æsthetic laws. This attitude towards music on the part of Lully has remained a leading characteristic of the writers of French opera ever since, and Meyerbeer, Halévy, Rossini (in *William Tell*), and Wagner (in *Rienzi*), have merely continued traditions originating with Lully. Between 1673 and 1687 Lully produced the following five-act operas, besides a quantity of other music—*Cadmus*, *Alceste*, *Theseus*, *Atys*, *Prosperina*, *Perseus*, *Phæton*, *Amadis*, *Roland*, and *Armida*. As has been said, Lully was essentially a seeker for "effect." As a choral writer, he is not so fine as Monteverde, and in dealing with the more poetic aspects of music he is seldom seen at his best; but when the situation demands something gay, martial, or terrifying, Lully shows himself the true precursor of French Grand Opera.

[*To be continued.*]

END OF VOL. II.

Printed by BALLANTYNE, HANSON & CO.
Edinburgh and London

31197 20217 7264